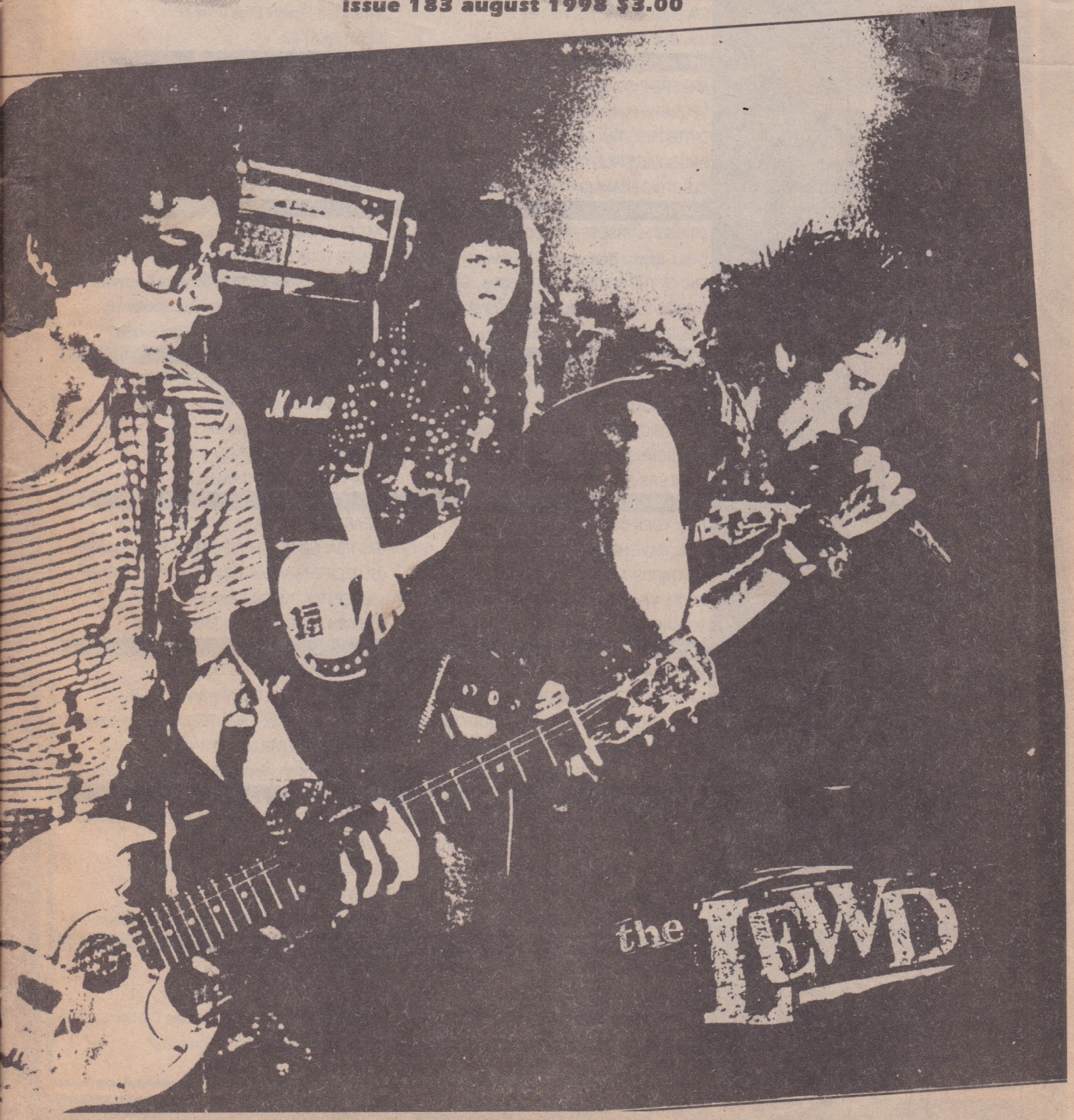
MAXIMUM

rocknroll!!!

issue 183 august 1998 $3.00



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BACK ISSUES AVAILABLE:
Back issues 139, 143, 145-146, 148-149, 152-155, 156 Pt 2, 157, 159-161, 166-181 are as stated above in subscription info. See descriptions on page after next.

DEADLINES FOR NEXT ISSUE:
Scene Reports: continuously, with photos!
Interviews: continuously, with photos!
Ad Reservations: call to make sure.
Ad Copy In: by 22nd of previous month-- no later!!
Issue out: by 2nd week of following month.

AD SIZES AND RATES:
1/6 page: (2 1/2" x 5") $25
1/3 page long: (2 1/2" x 10") $60
1/3 page square: (5" x 5") $70

AD CRITERIA:
Due to backlogs, we can only run new ads for music and zine releases. All other ads must be classfieds only. We will not accept major label or related ads, or ads for comps or EPs that include major label bands.

CLASSIFIEDS: 40 words cost $3/60 words max for $4. No racist, sexist or fascist material. Send typed if possible. Cash only!!! Expect a two month backlog!

COVER: Mark Murrmann

SELL MRR AT GIGS: Within U.S., we'll sell them to you at $1.50 each ppd, cash up front. Must order 5 or more of the same issue. Need street address (not PO Box) to UPS to.

STORES: If you have problems getting MRR from your distributors, try contacting Mordam Records at tel (415) 642-6800 or fax (415) 642-6810. Also available from Dutch East, Get Hip, Smash, Subterranean, Last Gasp, Rotz, See Hear, Cargo, Armadillo, Ubiquity, Choke Inc, Desert Moon and Marginal.

Please send all records, zines, letters, articles, scene reports, photos, subscriptions, interviews, ads, etc., to:

MAXIMUMROCKNROLL
PO BOX 460760
SAN FRANCISCO, CA 94146-0760
Phone (415) 923-9814
Fax (415) 923-9617
Email: maximumrnr@mindspring.com
(use this mainly for comments & letters. Use phone for ads & other business stuff)

TOP 10

For what it's worth (not much), here's some of the MRR crew's current Top 10 lists of stuff we review.

ROB COONS

SWALLOWING SHIT-Let My Struggling Spirit...-EP	V/A-Kocki Hardcore Comp-2xEP
OAC-Dukowski's T-Shirt-EP	COMIN' CORRECT-One Scene Unity-CD
SMASH YOUR FACE-Dirty, Nasty & Fucking High...-LP	BONDS OF TRUST/ACURSED-split EP
V/A-Break the Silence, Vol 1-EP	VITAMIN X-Straight Edge Crew-EP
V/A-Wear Your Smell-LP	DEATHREAT-live

JEFF HEERMANN

MAKERS-Psychopathia Sexualis-LP	V/A-First Italian Punk Contest-LP
SPOILERS-Pump Action/Lookout-45	JET-BOYS-I'm Alone-EP
DIRTBOMBS-Tina Louise-EP	MURDER CITY WRECKS-Hell is Where the Heart Is-45
DRUGGIES/EPILEPTIX-split EP	REATARDS-Teenage Hate-CD
ELECTRIC FRANKENSTEIN-You're So Fake-45	SMASH YOUR FACE-Dirty, Nasty & Fucking High...-LP

TOM HOPKINS

CRIMSON CURSE/FESTIVAL OF DEAD DEER-EP	ACCEL 4-Keep On Running-EP
CWILL-Beyond Reality-LP/OAC-Dukowski's T-Shirt-EP	SMASH YOUR FACE-Dirty, Nasty & Fucking High...-LP
END OF THE CENTURY PARTY-Songs...EP	RAXOLA-LP/AGGRESSION-Songs of Recovery-EP
LeSHOK-So What-EP/MURDER CITY WRECKS-EP	V/A-Cumstains Over My Records Collection-LP
DILLINGER 4-Midwestern Songs of the Americas-LP	TREPAN NAITON-Banich Gods From Skies-LP

CAROLYN KEDDY

REATARDS-Teenage Hate-CD	NO TALENTS/SPLASH 4/HOOKERS-live
AMPLIFICATORS/MORTICIA'S LOVERS-split CD	CORDUROY-Dead End Memory Lane-CD
ELECTRIC FRANKENSTEIN-You're So Fake-45	COMMIES-Better Off Red-EP
DIRTBOMBS-Tina Louise-EP/PUFFBALL-B-Body-EP	BLOWTOPS-Maniac AT Large-EP
SPOILERS-Pump Action/Lookout-45	V/A-First Italian Punk Contest-LP

DULCINEA LOUDMOUTH

NEW YORK DOLLS-Teenage News-LP	HEARTBREAKERS-Live at Mothers-10"
NEW WAVE HOOKERS-Crystal Bullet-45	PUFFBALL-B-Body-EP/SPOILERS-Pumpaction-45
REATARDS-Teenage Hate-CD	GLUECIFER-Lardass Hagan-45/POISON IDEA-EP
ACCEL 4-Keep On Runnin'-EP/DIRTBOMBS-EP	EPILEPTIX/DRUGGIES-split EP
VERMIN-The Vermin vs. You-CD	SPLASH FOUR-live/HOOKERS-live

RAY LUJAN

DIGGER-Promise of an Uncertain Future-LP	WERID LOVERMAKERS-Flu Shot-LP
SWINGIN' UTTERS-Five Lessons Learned-LP	CORDUROY-Dead End Memory Lane-CD
BUDGET GIRLS-On a Tight Budget-CD/QUEERS-EP	JET BOYS-I'm Alone-EP/GUTFIDDLE-Kung Foolery-CD
DYNOMITES-Anthem for a Doomed Youth-EP	'82 GREMLIN-EP/GLUECIFER-45
PUFFBALL-B-Body-EP/SECRETIONS-You Suck-EP	DILLINGER 4-Midwestern Songs of the Americas-LP

TIMOJHEN MARK

CATWEAZLE-Form Of Fear-EP	FEAR-Fuck Christmas-EP/DAHMER-Marcel Petiot-EP
DISFLEISCH-Hear Nothing See Nothing...-EP	V/A-Wear Your Smell-LP
FINAL CONFLICT-Strange Notes-EP	MESSED UP-The Signs Of The Times-EP
OAC-Dukowski's T-Shirt-EP	SOWPLOT-Conciencias-CD
V/A-No Way I'm In Panic-EP	SYSTEMATIC DEATH-For Punx And Thrashers-CD

ALLAN MCNAUGHTON

BROWN WHORNET-Stroke the Ape Child-10"	CATWEAZLE-Form of Fear-EP
DEHUMANIZED-Classified-EP	FINAL CONFLICT-Strange Notes-EP
I FARM/OPERATION CLIFF CLAVIN-EP	NRA-Bunk-EP/PRESSURE-I Wanna Call Someone EP
OAC-Dukowski's T-Shirt-EP/SMASH YOUR FACE-LP	POISON IDEA-Learning to Scream-EP
V/A-England Belongs to Me, Vol 2&3-LP	V/A-Songs From the Gutter-EP

TOP 10

Please send us your records (2 copies of vinyl, if possible—one for MRR and one for reviewer), or CD-only release. See Records section for where to send tapes.

RAIMUNDO MURGIA

HOOKERS/UNITED BLOOD-live	STARVATIONS-Clementine-EP
ELECTRIC FRANKENSTEIN-You're So Fake-45	CHEMO KIDS-Do the Retard/No Use For You-45
FINAL CONFLICT-Strange Notes-EP	COMMIES-Better Off Red-EP
V/A-Killed By 7", Vol 5-EP	DRUGGIES/EPILEPTIX-split EP
VOICE OF A GENERATION-The Odd Generation-CD	SELFISH-Re-Enter the Realms of Revolt-EP

MARK MURRMANN

DILLINGER 4-Midwestern Songs of the Americas -LP	RAXOLA-LP/REATARDS-Teenage Hate-LP
V/A-Chaos En France, Vol 2-LP	ACCEL 4-Keep On Runnin'-EP
V/A-Killed By 7" Vol 5-EP	SPOILERS-45 & 2xEP
CHEMO KIDS-Do the Retard/No Use For You-45	V/A-England Belongs to Me Vol 2-LP
NEW YORK DOLLS-Teenage News-LP	FLAKES/PANTHER-live

JAH NELL

WEIRD LOVEMAKERS-Flu Shot-LP	BROWN WHORNET-Stroke The Apechild-EP
EPILEPTIX/DRUGGIES-split EP	RETARD BEATERS-tape
HEARTBREAKERS-Live At Mother's-EP	NEW WAVE HOOKERS-Crystal Bullet-45
ACCEL4-Don't Stop-EP	OAC-Dukowski's T-Shirt-EP
THE MAKERS-Psychopathia Sexualis-LP	NEW YORK DOLLS-Teenage News-LP

BRUCE ROEHRS

THE WRETCHED ONES-Tributes Suck-EP	CHEMO KIDS-Do The Retard/No Use For You-45
SQUIGGY-Middle Class Rebellion-EP	DRUGGIES/EPILEPTIX-split EP/THE PICTS-Zero-EP
SQUIGGY/OUTSIDERS-split EP/STITCHES-live	VOICE OF A GENERATION-The Odd Generation-CD
V/A-No Guts No Glory-CD/V/A-Chaos In France-Vol 2	V/A-Confederacy Of Scum Supershow Live '97-CD
V/A-Songs From The Gutter-EP/SMOGTOWN-live	THE DOUBLE CROSS-What You Don't Know...-EP

MAX WARD

X-MEN-We Won't Take Part-EP	BONDS OF TRUST/ACURSED-split EP
COMIN' CORRECT-CD	MESSED UP-The Sign of the Times-EP
VITAMIN-X-Straight Edge Crew-EP	AGGRESSION-Song of Recovery-EP
GODSTOMPER-Gun Culture-EP	SWALLOWING SHIT-Let My Struggling Spirit...-EP
ARGUE DAMNATION/COCHE BOMBA-split EP	OAC-Dukowski's T-Shirt-EP

RYAN WELLS

STILETTO BOYS-Attitude Adjuster-EP	RAXOLA-LP
V/A-First Italian Punk Contest-LP	THE MAKERS-Psychopathia Sexuals-LP
V/A-Killed By Death #14-LP	LAST SONS OF KRYPTON-Teenage Trash-45
DILLINGER 4-Midwestern Songs Of The Americas-LP	CHEMO KIDS-Do The Retard/No Use For You-45
BUDGET GIRLS-On A Tight Budget-LP	PICTS-Zero-EP

REMA YOUNG & KENNY KAOS

GLUCIFER-Lard AssHagan/Son Of A Good Family-45	PUFFBALL-B-Body-45/REO SPEEDEALER-CD
SPOILERS-Pump Action/Lookout-45	EL DIABLO-Texas Rockers-EP
SPOILERS-Nothing Comes Back-2x7"-EP	POWDER MONKEYS-Persecution Blues-EP
QUEERS-Everything's O.K.-EP	ELECTRIC FRANKENSTEIN-You're So Fake-45
V/A-The 2nd Coming-10"-EP	JET BOYS-I'm Alone-EP

ZINE TOP TEN

BLOODMOP #2	ALERT #3
INSIDE FRONT #11	CANDY FOR STRANGERS #1
THE INNER SWINE VOL 4, #2	ZINE GUIDE #1
RAW SEWAGE #4	FRACTURE #2
NOISES FROM THE GARAGE #7	STORY OF MY SCAB #5

ZINE SHITWORKERS

Marian Anderson	Aragorn
John Backstrom	Paul Barger
Michelle Barnhardt	Lily Boe
Jerry Booth	Enrico Cadena
Chris Charla	Mel Cheplowitz
Brianna Chesser	Catherine Cook
Jeremy Cool	Rob Coons
Mikel Delgado	Rafael DiDonato
Jonathan Floyd	Gardner Fusuhara
Brian Gathy	Todd Gullion
Katja Gussmann	Lance Hahn
Harald Hartmann	Jeff Heermann
Tom Hopkins	Jenn Hyman
George Impulse	Jux
Kenny Kaos	Carolyn Keddy
Mick Krash	Rachel Liba
Dulcinea Loudmouth	Michael Lucas
Ray Lujan	Hal MacLean
Steve Mar	Timojhen Mark
Mary Jane	Jeff Mason
Paul Miller	Tobia Jean Minckler
Mundo Murguia	Kim McGee
Allan McNaughton	Mike Millett
Jah Nell	Donna Poole
Bruce Roehrs	Sam
Greta S	Harry Sherrill
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Dave Stevenson	Sean Sullivan
Travis T	Trixie
Jason Valdez	Max Ward
Ryan Wells	Shane White
Joe Whiting	Kelli Williams
Winni Wintermeyer	Charles Wolski
Jeff Yih	Rema Young

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#137/Oct '94. Guitar Wolf, Billy Childish, Boxhamsters, A.F.I., Disassociate, Jack Kevorkian & The Suicide Machines, Sound Bite House, Boston Archives, The Trashwomen, Violent Society, Hellbillys, No Demuestra Interes, Spider Babies, "Roots Of Punk: Chess, Sun...".

#143/Apr '95. Vindictives, Stinkerbell, Jesus Christ Superfly, New Day, Registrators, Youth Brigade, Pit, "True Crime", "Roots Of Punk--The Northwest Sound".

#145/June '95. Conflict, No Empathy, Tina Age 13, Screw 32, The Harries, The Rejects, Bob Cutler, Badger, "Roots Of Punk--MC5", "Cartoons Of Ted Rall".

#146/July '95. Riverdales, Head, Bristles, Aut Aut, Schleprock, Spanakorzo, McRackins, Y.A.P.O., 10-96, Empress Of Fur, Underhand, Nailed Down.

#148/Sept '95. Adversives, Thorazine, Toe Rag Studios, Scott Radinsky, Wizo, Bollocks, Shitworkers, Opposition Party, Moody Jackson, Opcion Crucial, Rebel Rebel, Teen Idols, Soda Jerks, Walking Ruins, "Roots Of Punk--The Sixties Pt 1".

#149/Oct '95. Manic Hispanic, Pet UFO, Campus Tramps, Joe Kidd, Bad Luck Streak, Chumpslap, The Humpers, No Violence, Diferentes Actitudes, Juveniles, Richard the Roadie, "Roots Of Punk--The Sixties Pt 2".

#152/Jan '96. Assfort, Turbonegro, Junior, Compound Fracture, Murder Junkies, Bottomfeeders, Battalion Of Saints, Heartbreakers, Florida Scum Pitt.

#153/ Feb '96. Snort, Hatchetface, Little Ugly Girls, A.D.Z., Oxymoron, N.O.T.A., Stun Guns, Gutfiddle, Karen Monster, Dimestore Haloes, "Uncle Sam & The Swastika".

#154/Mar '96. The Motards, Subincision, Stisism, The Donnas, The Stallions, Count Backwurds, Crunch, Final Warning, "Roots Of Punk--Instrumental R'n'R", "Roots Of Punk--The Damed".

#155/ Apr '96. Third Degree, Pussy Crush, Surfin' Turnips, Sickoids, Anti-Flag, Slight Slappers, High Plains Drifters, Cro-Mags, Hockey Teeth, "The Knights Of Malta".

#156 pt 2/May '96. Australian Special: Beanflipper, Melancholy, Blitz Babiez, Crank, SubRosa, Mindsnare, T.M.T., H-Block, B-Sides, Fallout, Frenzal Rhomb, Lawnsmell, One Inch Punch, Chickenshit, No Deal, Ussue 1, Clint Walker.

#157/Jun '96. Against All Authority, The Criminals, Wardance, Heroines, Brain Bats, Rudiments, Chinese Millionaires, Sons Of Hercules, Your Mother, Yellow Scab, "Roots of Punk--Sham 69".

#159/Aug '96. The Smugglers, Brand New Unit, Tone Deaf Pig-Dogs, Round Ear Spocks, David Hayes of Very Small Records, Man Afraid, Blind Side, Vox Populi, Death Wish Kids, Fun People, Fat Drunk & Stupid, "Roots of Punk--The Dickies".

#160/Sept '96. The Automatics, Boycot, Toast, Morning Shakes, The Mormons, John Q Public, Sex Offenders, Ballgagger, The Business, Apocalypse Babys, Good Riddance, Russia update, "Roots of Punk--Eater".

#161/Oct '96. Jet Bumpers, Steel Miners, Divisia, Lopo Drido, Red #9, Nothing Cool, Sink, Sires, Newtown Grunts, "Roots of Punk--Ohio '77".

#166/Mar '97. Walking Abortions, Hickey, '77 Spreads, Sanity Assassins, Cards In Spokes, Joey Tampon & The Toxic Shocks, Adjective Noun, Suicide King, Lenguas Armadas, Trauma, De Crew, "Roots of Punk--Dead Boys".

#167/Apr '97. No Fraud, Nobodys, Sloppy Seconds, The Forgotten, Thee Viceroys, Brian of Grand Theft Audio, Gauze, Danko Jones, "Roots of Punk--Kuro".

#168/May '97. Cretin 66, Fishsticks, UK Subs, Distemper, Enewetak, Fields Of Shit, "Roots of Punk--SLF, Undertones".

#169/June '97. Hard Skin, Cluster Bomb Unit, Jihad, Purgen, Speed Queens, Remission, Halflings, The Old Man, Deface, "Roots of Punk--Clash, Ramones, Sex Pistols".

#170/July '97. Bristle, Mine, Tedio Boys, The 4 Cockroaches, Absconded, Meanwhile. Broken, (Young) Pioneers, Hoodrat, "You're Dead!", "Roots of Punk--The Slits".

#171/Aug '97. Strychnine, Idiots, Patrick Grindstaff of Pelado Records, Misanthropists, Racetraitor, Violent Society, Knuckleheads.

#172/Sept '97. Withdrawls, Judgement, No Motiv, Oppressed Logic, Truents, Left For Dead, Yellowskin, The Weird Lovemakers, Smash Your Face, Flatus, Straight Faced, Klaxon, X-It, web designer Vic Gedris, filmmaker Doug Cawker.

#173/Oct '97. Hot Water Music, Fat Day, Los Tigres Guapos, Les Partisans, The Bristols, My 3 Scum, The Space Shits, Chris of Pessimiser Records, The Reclusives, Nick Qwik, "Pioneers of Punk: GG Allin".

#174/Nov '97. Stratford Mercenaries, Lickity Split, Bladder, Piss Shivers, Barnhills, In/Humanity, "Education" theme issue.

#175/Dec '97. One Man Army, Those Unknown, Boiling Man, Piao Chong, Exploding Crustaceans, Last Year's Youth, Heartdrops, Dirty Burds, Dimestore Haloes, "Pioneers of Punk: The Henchmen", Filmmaker Lech Kowalski.

#176/Jan '98. The Wongs, Jon Cougar Concentration Camp, Voorhees-Stalingrad-Armed With Anger, Upstairs People, Squidboy, Izgoy, Beltones, Scared Of Chaka, 1-4-5's, Ducky Boys, Skygrain, "Roots of Punk--Siouxsie & The Banshees, "Infoshops".

#177/Feb '98. Superfly TNT's, Submachine, Dropout, Society Gone Madd, Pinhead Circus, Ann Beretta, Blackbird, Naive, Useless I.D., Quarantine, "Roots of Punk--Generation X.

#178/Mar '98. Forgotten Rebels, The Dirtys, Josh Collins, The Letterbombs, Go-Devils/Gyogun Rend's/Room 41, Tone Deaf Pig-Dogs, American Steel, "Economics theme issue".

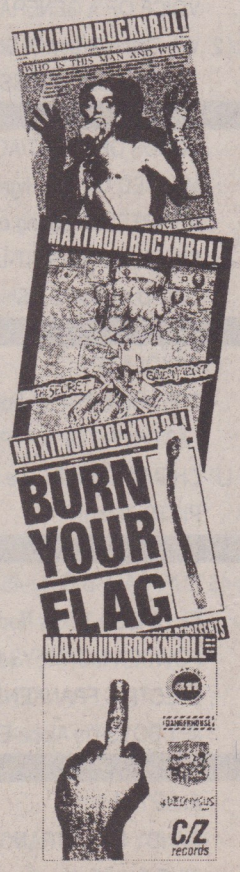
#179/April '98. Boy Sets Fire, Tres Kids, Idyls, Spat & The Guttersnipes, The Posers, Explosive Kate, Douche Flag, They Still Make Records, "Pioneers of Punk--Dangerhouse Records".

#180/May '98. Reinforce, Discontent, T.V. Killers, Slack Action, The Eyliners, Mademoiselle, MK Ultraviolence, Haulin' Ass, 97a, Infiltrators, The Jack Saints, Stray Bullets, "Pioneers of Punk--Patti Smith".

#181/June '98. Grapefruit, The Druggies, Stiletto Boys, All Bets Off, Bonecrusher, Summerjack, Cell Block 5, D.D.I., The Normals, "Pioneers of Punk--999", "Pirate Radio" theme issue.

#182/July '98. Thee Headcoatees, Vapids, Manchurian Candidates, Squiggy, Nema, Traffic Violation Records, Jumpin' Land Mines, B-Movie Rats, Budget Girls, The Bruisers, Discount, Dead End Kids, "Pioneers of Punk--Adverts".

#183/Aug '98. Lewd, UXA, Asshole Parade, His Hero Is Gone, Cee Bee Beaumont, Teen Idols, Street Walkin' Cheetahs, Tezacrifco, "Pioneers of Punk--X-Ray Specs".



TO BOOK OR NOT TO BOOK...

Looks like the answer is not to book, at least this year.

Many people felt that BYOFL had outlived its usefullness and was being abused. Many others felt it was still quite helpful for bands and labels. But since nobody actually came forward and said they wanted responsibility for typing in all the listings, proofing them and organizing them for eventual layout, plus doing the mailorder on it, we declined as well.

We'll see next year if a responsible bunch of people or existing organization is ready to come forward and whether there's a strong enough grassroots call for another edition. If you're so inclined, send us a letter staing what your resouces are (in terms of computers and typing personnel) and why you'd like to share the job with us in 1999.

WANNA SEND US SOMETHING?!

Scene Reports: PUNK'S NOT DEAD! It's happening out there and MRR readers want to hear about it! Hi! My name is Jenn and I input and edit the scene reports that come in. MRR relies on you scenesters out there to keep the pulse of what's happening in your town, write up something fun and interesting about it, and send it in to MRR. Photos and artwork are mandatory. Tell us about local bands, zines, and cool and uncool venues. Include info for travelling punks (non-US scene reports are especially welcome!) such as where to find cheap veggie eats, record stores, and strong coffee. Has your punk scene spawned any communally-run enterprises such as show spaces, cafes or record stores? Are racist or homophobic thugs threatening your scene's harmony? Enquiring punk minds want to know! See details below for format info.

Interviews: Boy, is MRR ever looking to improve the quality of our interviews (which shouldn't be hard!) We'd like to get a staff of reliable people across the country and around the world who could turn in some good, probing interviews on a semi-regular basis. We're looking for people who already have some experience doing interviews (perhaps you have your own zine and would like to share some of your best stuff with a wider audience), who can challenge bands (I know, I know, most bands don't have squat to say, but a good interviewer can take them where they haven't been before!) or give some long overdue support for those behind-the-scenes types who do an awful lot of the hard work in punk rock but get little of the ego or monetary rewards. Please give us a call if you are interested in covering new hardcore, punk or garage bands.

Formats for submitting stuff? We prefer things typed up on a 3 1/2" computer disk, either Mac (preferred) or IBM. Please don't type in ALL CAPS! If you can't access a computer, then typed up cleanly on paper should work, as long as it's in a fairly common and straightforward font. Graphic stuff? Send photos (B&W preferred, but color OK too), logos, etc. Thanks

Records/zines? See detailed information listed on the mastheads of the Record Review and Zine Review sections.

BACK ISSUE SALE: For every three you purchase, you get a fourth one free!!
Please list alternates in case we're out of a particular issue. Price list is on previous page.

THE LOCUST and JENNY PICCOLO

on tour

June		July	
20	Sacramento, CA	1	Montreal, Que
21	Salt Lake City, UT	2	Albany, NY
22	Denver, CO	3	Boston, MA
23	Lincoln, NE	4	Lawrence, MA
24	Davenport, IA	6	Allentown, PA
25	Chicago, IL	7	New York City, NY
26	Columbus, OH	8	Long Island, NY
28	Flint, MI	9	Wilmington, DE
29	Detroit, MI	10	Wilkes-Barre, PA
30	Toronto, Ont	11	Philadelphia, PA
		12	Knoxville, TN
		13	Atlanta, GA
		14	Jacksonville, FL
		15	Vero Beach, FL
		16	Tampa, FL
		17	Gainesville, FL
		18	Baton Rouge, LA
		19	Houston, TX
		20	Denton, TX
		21	Austin, TX
		22	El Paso, TX
		23	Phoenix, AZ
		24	San Diego, CA

dates are subject to change... check the three one g website

NEW!!
Jenny Piccolo
"Lowest Common Denominator"
7" Picture disc (Three One G)
OUT NOW!
$4.50 ppd.

The Locust LP (GSL) out late summer

Bottlenekk mailorderr

NEW NEW NEW NEW NEW NEW NEW NEW NEW

V/A "Accidental Double Homicide" 2 X 7" EP (Satan's Pimp) inc. new stuff by Suppression, Benumb, No Less, Exhumed, DBE, etc.....6.00
Chaos UK "Heard It, Seen It..." LP/CD (Vinyl Japan) All punk covers! Inc. PIL, GG Allin, E. Costello, Ian Dury, Sex Pistols, etc....10.00/14.00
Mile Marker "Non Plus Ultra" LP (Paralogy) Members of Sleepytime Trio, etc.7.00
The Audience "Young Soul" 7" (GSL) Boys Next Door meets Modern Lovers??3.00
End of the Century Party "Songs..." 7" EP (Enslaved, UK).....4.50
Pink Turds in Space "The Complete..." CD (Rejected, Ireland)..14.00
Leatherface "Discography Part 2" LP/CD (Rejected).....10.00/14.00
Sake S/T 10" EP (Hopscotch - reissue of Zafio release).....6.00
Headache Self-titled LP (Flat Earth, UK).....10.00
Peace of Mind "All Set to Boogie..." LP (Flat Earth, UK).....10.00
Doom / Cress Split 10" EP (Flat Earth, UK).....9.00
Make Up / Lung Leg Split 7" EP (Vesuvius, UK).....4.00
Young Ginns Discography CD (H. Bear) Ulysses & Unwound folks.....10.00
Slaves S/T 12" EP (ex-members of The VSS) (Loveletter).....7.00
Amps for Christ "Songs from Mt. Zion" CD (Total Annhilation).....9.00
Bastard Noise / Spastic Colon Split LP/CD (Pinch a Loaf)...10.00ea.
The Criminals "Tomorrow's Too Late" CDEP (New Disorder).....5.50
All Scars S/T 7" EP (Ace Fu) Members of Make Up, Beefeater, Metamatics4.00
Le Shok "So What" 7" (members of The Locust & Treadwell).....3.50
Hal Al Shedad "Textures of Tomorrow" LP/CD (TMU).....7.00/10.00
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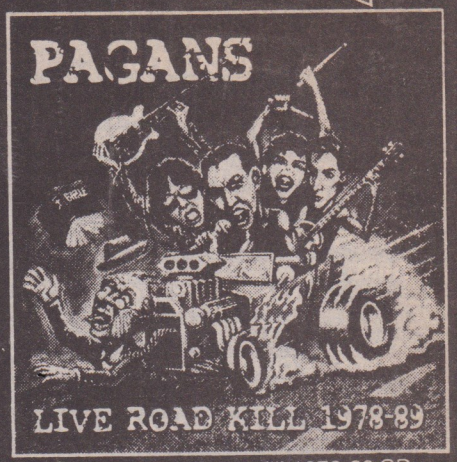

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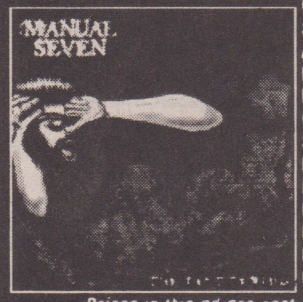

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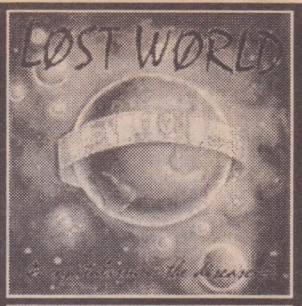

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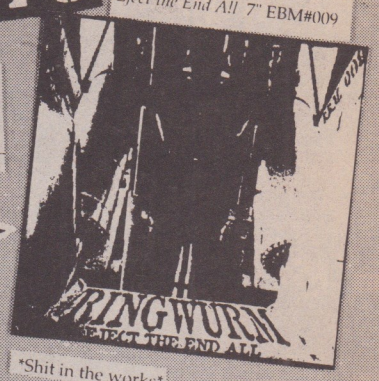

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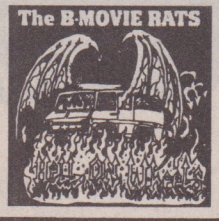

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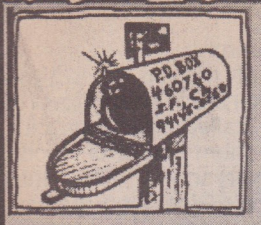
Letters



To Whom It May Concern:

I would like to take this opportunity to respond to Jen Angel's column (MRR #180). Ms. Angel says, "I find it really frustrating that people are so unwilling to call people on their shit." Well, now it's my turn to call her on her shit. I would like to address some comments you made in your column:

"How many 'womyn's groups' can there be that talk about unbleached cotton pads and the Keeper? Isn't there anything more anyone has to say? Facilitating a women's group about health issues is easy. Participating in a discussion about why womyn feel alienated from the scene and why they feel competition with other women within the scene and what can be done about it is difficult."

I was one of the women who facilitated the women's health discussion. I felt the workshop was important in order to pass along information that women might not have had access to. Many other women later expressed they had gotten more out of the womyn's health discussion than "buying the right records" or seeing "a good live set" (your words). Your thoughts on punk are "that punk is about empowering ourselves to make a change and make our voices heard." The women who attended and participated in the workshop were empowering one another to talk about d.i.y. health, something that is not encouraged by our current medical practitioners. If "facilitating a women's health group is easy," why did you attempt to dedicate an issue of MRR to it? (end notes, #4, MRR Jan. 1998) Why not take your own suggestion and do a special issue allotted to womyn's issues in the scene? Better yet, why did you waste your column space giving your nod of approval and disapproval to the events that occurred at the Michigan Fest, when *you* could have used that space to give your thoughts on alienation & competition of womyn in the scene.

Speaking of which, during the workshop, that you were a part of, I noticed you contradicted my partner on at least two answers she had given. You were not only incorrect, but you were rude about it. You alienated her from a discussion she was excited about. You said that our workshop was "easy" to facilitate, and therefore, dismissing it as though it is not as meaningful as other discussions we *could* have had. You are creating alienation and competition with your own words. If you felt a discussion about womyn's issues in the scene needed to be part of the fest (which I agree it does), why didn't you organize a workshop, or start an impromptu discussion? But you didn't do that and now you are pointing fingers after the fact. Do not invalidate others good deeds because you didn't get off your ass to do what you wanted to see done.

Autumn L. Bleeker/ angelofautumn@hotmail. com

Autumn -

1. No one responded when I asked for permission to do a workshop at the Detroit fest; and the impromptu things I did at last year's fest resulted in one organizer threatening to call the cops on me and angry confrontations and letters from others. 2. I have talked about women's issues (like competition) in my column in MRR and in almost every issue of my zine. 3. I no longer work for MRR so I can't do the women's health or alternative health or women in the scene theme issues I had planned. 4. I wouldn't have contradicted Angel in a workshop unless I felt my information was correct and if you tell me what it was specifically I can find a reference for you.

If you want to call people on their shit, do it to their face—contact me directly and not through *Maximum*.

Jen Angel/ PO Box 590514/ San Francisco, CA 94159/ jenangel@mindspring.com

MRR,

This letter is in response to that of Chuck Rochow's, which appeared in a recent issue. Basically, Chuck complained about our mailorder services, saying he had not received a record that he ordered nearly 6 months ago, even after attempts at contacting us. My response is the only one I feel Chuck deserves: We apologize.

In over four years of doing our mailorder services, we have dealt with over 3,000 people, 99.9% of whom have had positive experiences. But I'd be lying if I denied that every now and then there's one order that gets fucked up.... Unfortunately for Chuck, this time around it was his. For the record, his order was sent out the week it was ordered, what happened to it from there I don't know (my guess would be that the US Postal Service had something to do with this fuck-up).

Upon reading his letter I immediately called information, got a number, and contacted him to give my personal apology and regards. I also sent out another record the next day. Other than that, there's not much else I could do. I hope that this doesn't scare others away from us, because the reason we do this mailorder is to help bands that need the distro and to get records to kids who can't get them otherwise. We make absolutely no profit off the mailorder, and are volunteer run by people who actually give a shit, but we are not perfect (especially when relying on US Postal Services), and for that we apologize. Although there have been three fuck-ups in the past four years (this being the third), and every now and then an order will take a while (typically they're sent out within a week... maybe two), we have never ripped anyone off.

There's a reason why highly credible people like Jeff Ott, Brian Zero, Everready, Automatics, and numerous other bands, people, and mailorder kids deal with us... Because we are both honest and caring. I don't know how much Chuck knows about us, but I should hope that over the past couple years people out there have dealt with us enough, or know enough about us to know what we are about—people, not profit. Doing the best I can,

Danny, Cool Guy Records/ 10140 Gard Ave./ Santa Fe Springs, CA 90670

Hey MRR,

This is Brandon from *a.d.i.d.a.s.* zine. Thanks for the review of my zine in #181. I appreciate it. The only thing is you printed my address wrong. It's—Brandon/ 41 Wellington St./ St.Catharines, Ont./ Canada, L2R - 5P9. You printed 70 Wellington St. Thanks,

Brandon

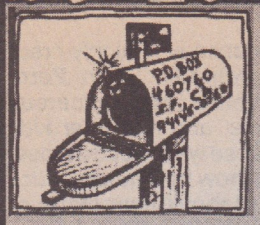
MRR,

In the February issue (#177), there was a column by Matthew Flood, in the guest opinion section. Naturally, I try to read all of the columns I can, but this one really stuck with me. It's cool to hear "society sucks" all the time, and "punk this" and "punk that", but the sincerity of this column was great. I have dealt with situations where very close friends have suffered from severe substance abuse situations, and I was extremely worried for their safety. In those situations, a good friend can't entirely ignore what is happening, but must also respect the other's space. Not to ramble, just to show my appreciation of some down to earth, life really does suck columns. Thanks.

Rex McHail/ wrecksxx@juno.com

To Readers of MRR:

In the May issue (#180) Mykel Board's column contained an anecdote about one person challenging Biafra's statement about irradiated food spreading radioactivity: "Passing radiation through food doesn't make it radioactive." Strictly speaking, this isn't quite true. It *is* possible for radiation (of any type) to smash into an atom and make it radioactive. But you've got to keep shit realistic; after all, the natural level of radioactivity due to Carbon-14 and Hydrogen-3 in your body is 10,000,000 (yes, that number is 10 million) times greater than that induced in the food by standard irradiation techniques. Of course the catch word is "standard." What's stopping some company from switching from photon- and electron-irradiation machines (i.e. glorified microwave ovens and TVs) to much more dangerous alpha- or neutron- radiation devices? If there's some "cost-advantage" to doing so, you can bet they will. Then I think the issue becomes serious. But until then, the larger



concern is that food irradiation does destroy some vitamins and create so-called "free radicals" which I believe lead to cancer (can someone who knows some organic chemistry fill us all in on this?).

This is an issue of educating yourself and challenging dogmas (thank you Mykel for stressing this point). How many of you are fearlessly situated next to an electrical outlet as you read this? A hundred years ago, when the general public hadn't accepted electricity, you'd be deemed to be risking your life. Does that seem silly to you? Then do the calculation of how much less dangerous is introducing radioactivity to your body through irradiated food.

Get away from that outlet! But don't take my word for it:

Food Irradiation, by Walter M. Urbain. Academic Press 1986.

Irradiation of Dry Food Ingredients, by Jozsef Farkas. CRC Press 1988.

Food Radiation Processing, Proceedings of a Symposium in Washington D.C., 4-8 March 1985. International Atomic Energy Agency, Vienna 1985. Get thee to a library,

Nick Kersting c/o Physics Dept./ 366 Leconte Hall/ U.C. Berkeley/ Berkeley, CA 94720-7300

Nick,

How many times have we heard from the chemical or nuclear industries that their latest "advance" is perfectly safe? If you can't trust the people who want to irradiate your food supply (and I sure don't), then the issue is already serious. There are a hundred books about these sociopathic fucks, but recently I read an essay titled "Cold War Impacts on Native North America" in Ward Churchill's A Little Matter of Genocide *(City Lights, 1997) which, while not dealing with food issues specifically, further cemented my distrust of the nuclear industry. Jeff M.*

Dear MRR,

In response to Mike Croft's letter (April's MRR), number of things to say...

1) I am not against *education*. I am against the way it's *run*. As it is, it's merely a tool to prepare you for job slavery... Mundane tasks with the 'reward' of your 'own time' at the end of the day or week (and extra rewards for grovellers and grassers)... I learnt more from *punk rock* than I ever did from school (Maths and English excepted). If it was *really* designed to *educate* you, I'd be all for it. Let's have *Private Eye* (UK political satire mag) in class instead of boring old bollocks like *Shakespeare*. But then we wouldn't want kids to discover how corrupt politicians are would we? So Shakespeare it is then...

2) I can't speak for America, but in England, *students* are 99 per cent *wankers*. My mate Jonny is now one, and he agrees with everything I've said. False tossers with inbred accents, thinking themselves rebellious just cos they've discovered *Green Day*. But would they check out great DIY bands like the *Public Toys*, *Moral Crux*, or *Bladder Bladder Bladder*?

Would they fuck!! Because, you see, if it's not in *HMV/Virgin*, or on the *Chart Show*, it's not a *real* band... If I sound bitter, then it's cos I suffer daily at the hands of those who *used* to be students. Brainless bureaucrats affect *all* of us. My bosses, and those at head office introduce bizarre ideas like badges (that they expect us to wear!) with "I'm Smiling" wrote on them! And can you imagine living in an unemployed hellhole, then eventually getting a job interview, only to find yourself told to make a dress out of a bin liner! I assure you I'm not joking. But those that think up such pathetic ideas don't even know they're taking the piss out—they've never lived in the real world to know any better!

3) I feel sorry for Mike being ripped off by dodgy labels etc, but don't be content with slagging them to your mates... Get access to MRR, and every zine going,and make sure no one ever trusts them again! It's surprising how quickly *all* the labels I hinted at being 'rip offs' squared up with me when they saw the MRR letter! Most were quite genuine as it happens... But I know sooner or later I'll get done.

4) By bands "telling the youth the truth" I was referring to the early 80's,when there was a really good feel of defiance and rebellion. It's no good having Propagandhi when, for every one of *them* there are 20 bands full of rock musicians with lyrics no better than the Spice Girls...

Before I go, I'd just like to set the record straight about Tim (RIP)'s comments about my last one. I was just trying to do my bit in making the mag better. I know a lot of people who won't buy it if it's full of garage, thrash, safe pop-punk bands or those in general who have no individuality or talent to justify their exposure. When I was in my band (The Bile Ducts) we could've quite easily sent our dodgy demo, or made up an interview for publication, but it would've been a *farce*, because (through lack of funds) we never recorded anything of sufficient quality to justify a piece in what *is*, after all, the world's most important punk mag.

All I ask is a bit of 'quality control'... To hell with all the mummy's boys who are that *loaded* they can blow £1000 on a demo and just try and copy Face To Face. To hell with all the "shout shout" merchants who write a song in 30 seconds that sounds like every other DIS-band. Allocate your space to those who *make an effort*!

Cheers!

Trev (Savage Amusement)/ 57 Briardene/ Burnopfield/ Newcastle Upon Tyne/ NE16 6LJ/ England

Maximumrnr,

My name is Eric (22 yrs. old) and I live in a small town in Mass. (called Bellingham, it's on the northern border of Rhode Island) where everyone is either into Metallica or the Spice Girls. What the fuck am going to do! I'm trying to start a punk band but nobody likes punk around here. It's really starting to irritate and piss me off! I feel like I'm the only one who actually likes good music anymore! I wish I could meet someone who I can hang around and listen to Black Flag with. I read about your magazine in a book about Nirvana, but wasn't able to find it anywhere. I thought maybe it wasn't around anymore. But then I went to the Cape yesterday, and found this store called Spinnaker. They had everything! I was psyched! I bought it and have been reading it ever since. It's nice to know that there's so many punk bands around. Someday the world will come to its senses... I hope. It sucks living in such a conservative area. Very depressing! But at least I know you guys are around now. Thanks. A fuckin' punk rocker,

Eric

Dear MRR and readers,

Having just read Jeannette Kantzalis' letter in #181 I thought I'd relay to you all what happened at a recent show in my hometown of Newport, Wales.

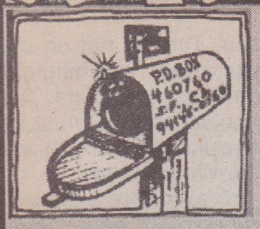
Three bands were playing, starting with Swedish hardcore band, Intensity, followed by AFI and Good Riddance. Now the club used by promoters Cheap Sweaty Fun has been putting on shows for well over ten years now and generally the sound people produce a good mix for all bands. However, on the night in question only Intensity seemed to have a good sound - both the American bands came over extremely weak, with little guitar coming through.

A week or so later I was chatting with one of the CSF guys who said that while Intensity used the club's soundman, both Good Riddance and AFI used the guy who was traveling with them. Basically it seems that rather than trust someone who has worked (successfully) at the club, and knew such things like, the sound during a soundcheck when the club was empty would be totally different once the club had a few hundred people in, they used a guy who seemed to get it all wrong. In the end it was disappointing, although Intensity came out of it rather well as they produced a great set of hardcore tuneage (yes, Dean I do like 'real' punk at times!!) with a very good sound.

I guess the moral of this story is, trust someone who knows the club you play in rather than use someone you know who is with your band—even better, get the two guys to work together!!

As a final note, my condolences to all who knew Tim Yohannan—I have been

Letters



reading MRR since #36 and although some of the stuff he believed in was contrary to my own beliefs, MRR still was (and is) essential reading. Cheers,
Richard Cocksedge/ Wales, UK/ rbcockse@glam.ac.uk

Dear Maximum,
Wow, my first letter to MRR. The letters section is one of the parts I always read when I get a new issue. Anyway, I'd like to make a comment about politics and punk or more specifically, the possible misconceptions people may have about political punk bands.

I decided to write sometime after I spoke to a member of an anarchist collective in Baltimore, Maryland, about them hooking up a show for my band and a couple bands with whom we will be doing a brief tour. Naturally he inquired as to the general lyrical content of said bands, but not asking the same question of my band, having set up a show for us once before and having heard some of our records. Specifically, he wanted to know if the other bands were political punk bands or not, and that the collective would not be interested in getting them a show if they were just a punk band and not a political punk band. Of course he'd like to have us play though.

The thing was, *my* band was just a grindcore band and not a political grindcore band, but he assumed we were political because of our lyrical content, and I suppose because that's how we referred to ourselves for years, but we haven't been doing that for a while now, because I don't want to come across like we are politically active. My band is not politically active at all beyond the occasional Food Not Bombs benefit show. And I don't want to pretend that we are, especially after realizing that if this collective can make this false assumption about us based on our lyrics, anyone can make that same assumption about any band. When we do interviews we get a reaction of surprise or disappointment on occasion from the interviewer when he/ she asks the inevitable question, "What are the politics of the band?" and I respond with "We don't have any." I don't think there's anything wrong with an absence of politics in music. I myself don't go to shows to get educated; I go to see the bands play. If I want to hear what they have to say, I'll pick up their record or talk to them. I don't want to listen to speeches from atop an on-stage soapbox. Having said that, I have nevertheless been enlightened by and have changed my attitude about certain subjects partly because of the lyrics of such and such punk band .

What I'm trying to get at here is I think people wrongly assume that because you sing songs about anarchism, politics, smashing the state, direct action, and so on, that you are actually practicing what you preach. I think it would be fair to say that about 95% of all so-called "political/anarchist" bands don't make any more direct action than reaching into the fridge for another beer. As the old saying goes, if you're not part of the solution, you're part of the problem, and if that's true, then my band is part of the fuckin' problem along with all these other bands, and I don't want people to get the wrong impression about us. So just take a second look at who you're listening to is what I'm saying. But to quote Dennis Miller, that's just my opinion. I could be wrong. Sincerely,
Richard Johnson/ 21010 Southbank St. Ste 570/ Sterling, VA 20165/ USA

Dear MRR readers,
I have been under some criticism about not mentioning some well deserving bands in the Virginia Scene Report in the May issue so I will do a follow up mini scene report.

Avail has just gotten off a Australian (yeah!) tour with Lagwagon and the likes and has a new LP out on Lookout! Men's Recovery Project toured with Behead the Prophet in April and is on a new Vermiform comp. 400 Years is out and about touring. I've heard about a few comps that they are on but that's about it.

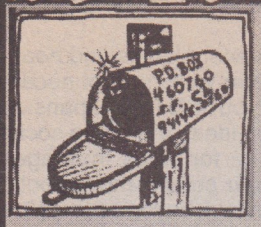
Other bands: Time Flies is an awesome '88 style HC band from the beach area who should have a 7" out soon. Ann Beretta is a melodic punk band that hails from Richmond and arises from the ashes of Inquisition. Page 99 is a cool screechy HC band from the Northern area, keep on the look for some wax. James River Scratch is a catchy fast punk band from Richmond who have a 7" on Beer City. Rectal Pus is a grind/HC band from Roanoke, they have a bunch of tapes and a 7" on Chaotic Noise, I don't know if they are still around. Jerm Flux is a crazy punk band from VA Beach and has 2 7"s and is on many comps. Lycosa is a band from Richmond who like to break their strings after they play. Also pick up the new "Punk Uprisings" comp on Go Kart because there are a couple of the bands I just mentioned on it.

That is about it and if I still managed to forget some bands drop me a line and tell me what band you are.
Justin Jarboe/ 5967 New England Wds Dr/ Burke, VA 22015/

MRR,
As I write these words, the revolution is in full effect. A war of thoughts is being waged with the citizens of this planet. A current of new and alternative ideas are being spread with rapid efficiency. People voicing their opinions about international, domestic, social and political issues that has been neglected for quite some time. Small publishers, independent record labels and bookstores have all been working (not necessarily together), to push for the expansion of new and revised ideas regarding social change. An avenue for these messages has been the youth culture movements. We must however, look beyond a lot of the fashion and elitism of these movements. Music and visual art have always been mediums to spread ideas but, one must not rely on these for answers. A lot of things need to change before we can even begin to make a resounding difference in the world. We must change ourselves as individuals first. It makes it easier to evaluate your surroundings when you can grasp who you, yourself are. The time has come for intelligent action and this first step must come from within your own personal actions.

I have seen (not to mention, been there) the alienated, angry kid who turns to punk rock as an answer to their frustration. In the beginning, the scene is an eye-opening awakening of the heart and mind. Bands talking about issues and feelings that you can relate to. Going to shows further lets the individual vent their emotions. Dancing and shouting all the daily anger and energy and channeling this onto the dance floor. Similar to taking a mental shit that leaves you feeling relieved afterwards. The scene stops there though, sadly enough. (With the exception of the few who cross over into more political beliefs.) Usually, it only takes awhile to discover that punk rock is just that, another form of rock and roll. Mohawks and spiked leather jackets can only go so far. When one wants to learn beyond the initial shock value of this movement you come face first, into a wall. Because over the last twenty odd years, punk rock has not changed a bit. Just like every scene, there are those just in it for the status, they believe, it represents. Cliques and elitist attitudes develop and the division continues. Why? There are too many other important issues and concerns to trouble yourself with this mentality. If people who claim to have the same beliefs as you, don't even want you around because you're not "cool enough," do you think that organizing a new system with them would work? Real anarchy is about collectively working together to create a better world. Each person doing their part to make a functioning whole. We need to end the petty bickering and me-me mentality. It is moronic to be selfish and isn' t that what we want to abolish?

Labels are easily applied and just as easy to remove. Branding a title on your forehead and wearing your beliefs on your jacket, at most, will cause a few stares from passers-by. But, like I said earlier you must go beyond that. Even as I write these words, there are people who have nothing to eat, no place to live and not enough clothes to survive a cold winter. Wars over property ravage this planet. Millions die each year from these problems. Those in



control (i.e. governments) are just tools of the companies who keep them in power. Multi- national corporations fueled by greed and self righteousness, disregard human life for profit. Billions of dollars change hands as these companies strive for total world domination. Many of the products you buy each day support their cause. You might not even consider that something you purchase at a store is there because of human exploitation. Companies do not care how many people die, as long as money is being made. When you refuse to concern yourself with these issues, you have blood on your hands, literally. I believe these problems are more important than what band is on what label or what some egotistical ass said in MRR.

Another one of the many problems within the punk rock community is violence. Anger has always been a driving force in the movement, but the focus of this emotion has been lost, it seems. We all know that the society we live in perpetuates a machismo attitude for men. Show no emotion (at least not your tender side.) If anyone has a problem with that well, knock them out. Which is lame, but what the male role has been reduced to. Relying on your fists (or in some instances a weapon) makes you no better than a nazi. We need to think rationally before we act. Being able to communicate to others is the key to learning. Working out differences through effective discussions will help to at least reach a point of compromise. Going half way with an issue is a lot better than a physical confrontation. It is also important to acknowledge that sometimes you might even be wrong. I know from personal experience, that frustration at a system that doesn't work can lead to a lot of anger. Lashing out in a violent manner can seem like an answer at the time of conflict. But, in the end it is a hollow victory. Not too many people change their ideas or attitude because they got their ass kicked. Moreover, it furthers the hatred and resentment they have which only keeps the cycle going. Constructive changes through nonviolent means will leave you with a real sense of accomplishment.

Another characteristic of our movement is an even more deeply rooted problem. Because of years of mundane schooling and too much media induced thought, so many of us have self-destructive traits. Constantly being told that you are different and weird can leave you a feeling of isolation. Hating yourself because society tells you that you are not "normal" or don't fit into their molds seems to happen quite often. The universal response is a tendency to cover up these feelings. Over-indulgence in alcohol and drugs has become the answer for many. Some might say that suicide is extreme, yet they slowly kill themselves with the poisons they ingest. Problems can never be solved with these fillers. More likely they keep the self-hate ball rolling and clouds the judgment of the individual who takes them. Don't get me wrong, moderation of substances, like a drink now and then, is not a life shattering event. Even experimentation is all right as long as you realize the effects that the drug you take has. Use your best judgment and research all you can on the subject.

Back to my point, we live in a very screwed up world. A world which tells you what to wear, how to act, etc. etc. The bombardment of images on the television, newspapers and magazines is propaganda. A never ending social commercial from people (experts) who say they know what is best for you. Never, for one second, believe you are not important! You are special because you are who you are. No one person is better than the next. Some might excel a little more in a given field but, we all have are own unique qualities and gifts. We are all humans trapped on this planet trying to survive the best way we know how. This life is the only one you have, then it is over. No second chance and no time to waste worrying about it. Enjoy all of life's wonders while you can. When all else fails and seems hopeless remember: you have the greatest gift of all, you're alive!

I must mention that not all is bad within our movement. Everyday a new person gets blown away by the sounds and words they hear on a punk rock record. Even now, I can remember the first time I heard a punk record. A friend of mine brought me over to his house. Sitting in his room he took out a Dead Kennedys record and placed it on the turn table. Bam! Like a slap in the face, the racing guitars and the crazy vocals woke me up to an entirely new world. I never knew music could be like that. Intelligent lyrics to a fast paced sound was a concept that top 40 radio never offered. Like the soundtrack to the revolution that always ran in my head. The event gave me hope that there were others who felt the same way I did. People, like me, who knew that the system was not right and wanted to change it. For this, and many other reasons, I am thankful for what punk gave to me. Over the years my concept of punk has changed a bit, but for the better I believe. Because, in the end, progress and change are necessary and good.

It all boils down to trying to do your best with what you have. Learning to care about yourself, other people and the planet is one step closer to making this a better place for everyone. The real enemy of the people is a closed mind and heart. To combat this, there is only one weapon, education. Now more than ever we must be smart. The companies and the governments they control have endless resources to commit their terror against the people. We must outwit them at their own game. If we give up now, there will never be an end to the oppression we all face. Time is not on our side. We can not waste it with meaningless crap like fighting amongst ourselves. The revolution for real social change must be first and foremost in our actions. Truth and justice must prevail. We can't give in, no matter how bleak our existence seems to be. The fate of the world rests in our hands.

Mark Bruback

Jacqueline,

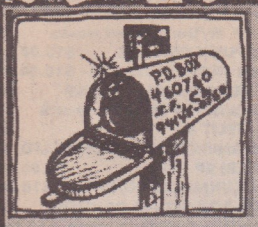
I've been meaning to write you back but just now finding the time... I'm hoping you can explain why exactly the Chubbies 7" I tried to advertise did not fit the MRR criteria... I'm trying to picture how this works... Do you all sit around a table and play records to decide whether or not they'll be reviewed, or do you think you can tell by the name of the group or by the artwork they've chosen to represent themselves if they are worthy or not? In my 10 years as a label I've advertised twice in the magazine... There are many reasons why I've never bothered, number one being too many policies and stipulations. I'm wondering what fits your definition of punk rock today? Is two girls trying desperately to set up their own European tour as a drums and guitar only band, having to constantly fight against tons of setbacks and roadblocks each step of the way, but refusing to give up the battle, punk? Musically, maybe it's not dead on what you think punk rock is, but it seems to me I can recall when it was more about attitude and a rallying anthem than which bar chords were being tortured... I personally don't care about placing an ad in a magazine that has such a narrow view of what's cool enough and what's not, unfortunately, however, the Chubbies feel they somehow fit into your scope of music... I tried to accommodate them because they are trying very hard virtually non-stop to make a serious go in this mindless record chase...

I'm doing today exactly what I've been doing as a label for ten years... when Tim Yohannon did a feature on Sympathy and myself and saw fit to stick my face on MRR's cover I somehow must've made the grade... I wonder what's different now... Punk used to have a wide spectrum of integral parts: Motorhead, more on the metal side of town, Rezillos, bordering on pop and someone like the Deadbeats approaching avant garde... For five points and the game, who were the real punks? Okay, so I don't care (hey that's punk) but I'd like to be able to tell the Chubbies why their record would not be reviewed and why their ad was refused... I'd really like an answer to pass on to the girls so they'll know which direction to head in if they continue to feel that MRR is an important place to be represented... Thanks for the time...

G.O.N.E. everyone's accusing me, the Sympathetic bastard

psssst: Please feel free to print this letter as I'd welcome some feedback....

Letters



John,

Why yes, the people who assign the records do sit down and listen to each record. Our range of coverage is actually quite large. We cover many different genres within punk. If we expand coverage in one area, then we would have to expand our coverage in the other areas as well. Every magazine sets limits on their area of coverage, not just MRR, and sometimes our definition of what should be covered doesn't sit well with bands and labels that fall outside our range. The Chubbies don't fall within our range of coverage. I have a few of your releases, so I know that you put out stuff that we would review. If you tailor your ads with those releases in mind, then we will have no problem running the ad. Thanks for writing,
Jacqueline

John,

For the 53rd time, we are not defining punk! We are saying that we don't have time, energy or space for everyone who wants to be in the mag so we limit the bands we cover by musical style. Pretty simple.
Jeff M.

Dear readers,

I'm writing here because I really need some help, I'm actually trying to make a complete discography of all punk (including of course hardcore, crust, oi, and grind) records (only CD and vinyl) with bands from South and Central America. I already have listed many of these records, but of course I can't be sure to have everything especially with all the compilations including bands from that area. That's why I need your help. If you know any record, or if you have released a record (for labels) with South/Central American bands, can you please give me the following details: name of the band and country of origin, name of all songs, name of the label with catalog number, year of release and country of origin of the label, format of the record (7", 12", LP, 10", CD, flexi, ...), and also all specific things (for example: limited edition, coloured vinyl...). I know that this is a busy work to check all these informations, but if it can help you, I can send you a copy of the list I already have and so you will just have to update it (just tell me which country-list you want). And of course when this will be finished, I'll send some free copies to the people who helped me the most. That's it, don't hesitate to write for more details about my project. . .
Frederic Brahim/ 17 Rue de la Foret / 67340 Menchhoffen/ France

Dear *Maximum Rock and Roll*,

Bonjour! Here in France we hate Tom Hopkins because he is old. At shows he has to hold an ear horn up to his head and yell, "what?" at the bands. He also cannot see the bands unless he wears opera glasses. Also Tom's favorite band is the Traveling Willburies. His favourite movie is Cocoon. Here in France we eat snails and watch Jerry Lewis movies. Buenos dias,
Pierre Le Pew/ 2700 Ellendale Place #208/ Los Angeles, CA 90007/ France

Dear MRR,

I have recently read in MRR many personal definitions of the word "anarchy" that seem to be misfounded. Since anarchy translates to mean "without chiefs," it is not just a political outlook, but an economic and religious one. Anarchy refers to non-hierarchy. Nowhere does anarchy refer to lawlessness, anti-government, or social chaos. These views are the disinformation from a conservative elite which seeks to reinstate corporate feudalism. Also for this reason, anarchy never applies to unmanaged libertarianism or to communism's top-down, supply-side utopianism.

Theoretical or institutional hierarchy first appeared in ancient Egypt, when the priests supported Pharaoh's divine claim to power. Hierarchy is not natural, but an artificial pyramid scheme, hence the need for pacification and repression. These priests began two separate traditions that form the basis of civilization, both East and West. The first tradition was geometry, discovered by measuring Nile farmland lost in spring floods in order to tax their subjects evenly. The second tradition was the mapping of constellations in the sky—a divine, predictable order that soon evolved into a cosmic or "higher" consciousness.

In the East, under intensive agrarian slave labor demands, cosmic consciousness permitted a mass renunciation of the world, the body, and the senses. The political result of this "higher" consciousness is low-expectations: all self-motivation swapped with motivation by fear of unseen forces. The pose is familiar: the eyes are shut, the ears filled with chant, the mind rendered dull to the brutal horror of hierarchy.

In the West, under the Greeks, geometry evolved into logic and free-thinking. The Greeks were seafarers and had no practical use for agrarian priestcraft. More to the point, the Greeks marginalized their state religion to the level of fairy tale and developed art, science, history and democracy and were the first to question slavery. They did not oppose nature but found beauty in realism. By wallowing in their drudge-free prudence and public leisure, the Greeks learned that freedom, justice and equality were natural and without excesses, and could only be limited by each other. This triumph of freedom over form allowed them to defeat tenfold invading Persian forces at Marathon and Salamis.

The West was eventually invaded by cosmic monotheism, an invention perfected by Hebrew nomads who couldn't cart stone deities around the desert, so they invented a literary god they could fit in their pockets. Pagan intellectuals in Rome resisted the personality cult of Christ by tossing zealots to lions to prove them as frauds and cowards, since they preached divine protection from all such beasts and the impossibility of death. But this backfired into victimology. When a Christian finally became Emperor, he immediately removed legal protections for women and children but kept the bloodsports in the coliseum. During the dark ages of Europe, feudal Christians tortured, murdered or burned alive a half-million so-called heretics for not embracing the new transcendental unearthly spiritualism. Pan, nature god of glade and stream, is still demonized as Satan.

My point is that governments come and go, but power and god exist in the mind. Elections are a thorn to church and business. Look at the symbolism of religion and you will find an economic order tied to a least-government theosophy. In fact, all hierarchy is a function of the relative value of money—the more wealth, the more people in poverty (supply and demand). The so-called Christian parables each contrast the rich and poor in terms that institutionalize both, salvation promised to the latter. Even the concept of charity cleverly serves to justify amassed wealth by placing the burden of giving on the generous few. Of course, most people cling to the dogma of peace, love and charity. But faith in these words imply that civil strife is natural, not artificial, thereby falling into a psychological piety of submission, romantic obsession and self-esteem from the poverty of others. The realist prevention of war, hate and exploitation will always be freedom, justice, and equality, which by definition have no extremes.

In the end, the broadest explanation of anarchy is non-absolutism—the lack of moral or mental absolutes that impose artificial order for profit or control: god versus humans, humans versus nature, good versus evil, spirit versus flesh, labor versus capital, white versus black, men versus women, etc. Although communists talk of equality, the consolidation of power and property and the elimination of ideas point to an Eastern feudalism, hence Lenin's "social order." Worse yet, libertarians talk of the absolute liberty to sell our votes for money. Therefore, anarchy needs to be practical, not theoretical, otherwise it is contrarian. Anarchy remains the *legal* and *methodical* curbing of wealth, power, and personality cults.
Brian Bagley/ 333 South 300 East/ St. George, UT 84770/ (435) 673-7156

Email: maximumrnr@mindspring.com (use this mainly for comments & letters-to-editor. Use phone for ad reservations. Do not expect answers, but you might get one)

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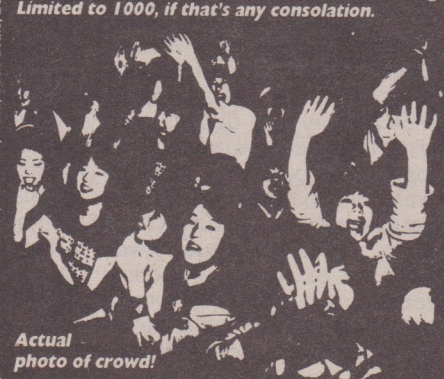

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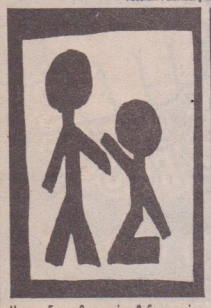
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New Release

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Other releases *available on 206 Records* include *Ferd Mert*...All This and Morons, *Stinkaholic*...Stinkies Pals, *The White Trash Debutantes*...It's Raw But You Live For It, *The Unpunk Album*...206 Compilation, *Punk Rock Volume 1*...206 Compilation. We have new releases coming from *Ferd Mert* in the summer of '98, *Stinkaholic* in the fall of '98, *Punk Rock Volume 2* featuring Chuck, the Drapes and more in the fall of '98. Visit our *website* at www.*206records*.com and get updated *summer tour information*. Buy the *206 Records compilations* for *$5 each*...*The Unpunk Album* with 18 great bands and *Punk Rock Volume 1* with four great bands compared to Blink 182, Lagwagon, Down By Law & 88 Fingers Louie *(all other CD's are $10 each)*. All our stuff is *distributed by* Rotz Records, Smash Records, Cargo Records, Southwest, Dutch East, Disgruntled Mailorder, Morphius Record Group, Nail, Soda Jerk Records & Sour Tooth Distribution. If you would like to see everything we have send two 32¢ stamps for a *catalog*.

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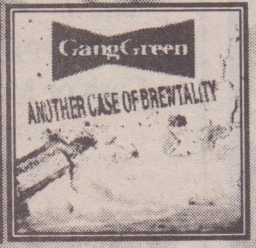

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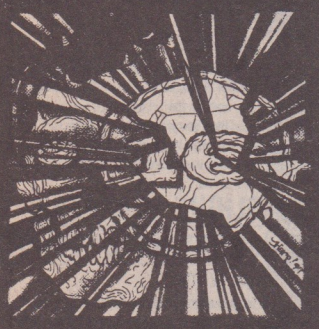

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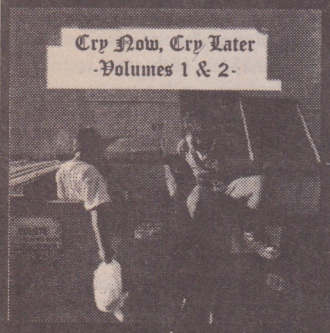

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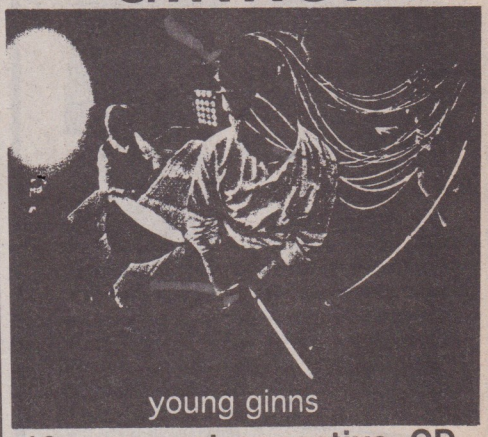

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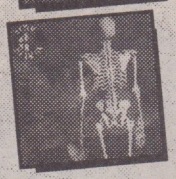

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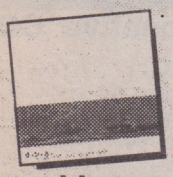

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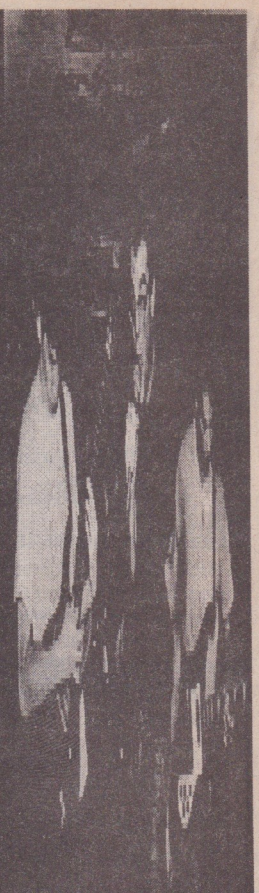
Plus both bands will be on seperate tours of the United States starting in July. Check out BOTH bands in the San Francisco Bay Area the weekend of August 14th, 1998. Call NO RECORDS @ (510) 704- 0130 for more info.



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"He's so cute," almost every chick on the street would say to me about my pal, P.J.

P.J. would then give them that P.J. look. Eyes peeking from behind his Ramones-type bangs. Or Ben Weasel Riverdales-era. Then he'd smile, pant, turn in a few circles, then try to slip them the beef. The meat. His wiener. He'd get an erection, and try and share it with his new found love.

Of course, weighing in at only six pounds, being a little over a foot tall, and the fact that he's a Yorkshire Terrier, would inevitably get in the way of his street sexual encounters. As soon as he'd mount the girl's leg, she'd say, "Ewwwww, that's gross," and walk away, disgusted. This would leave P.J. and I in our usual state of denial. We figured the girl had actually liked it, was turned on by it, and by the attention, but couldn't admit it to herself. Also, she didn't want to be seen in public with a penis that small.

But it wasn't just women P.J. had affections for. There were other dogs. Big and small. Men. And even my elbow, and head, if I was laying on the couch in the right position.

A couple of weeks ago, I took a nap after watching a particularly enlightening episode of "Jerry Springer". I learned that hitting your woman is okay, and could even land you on national television. I also learned that other types of abuse are socially exceptable. Hell, profitable.

Anyway, I fall asleep after Jerry's final thoughts, and dream I'm being smothered by a very hairy vagina. The dream is not all that unpleasant. In fact, I sort of enjoyed it. Especially since the crotch smelled like Johnson's baby shampoo.

As I was getting to the good part, where the vagina's owner was going to let me shave off some of that fuzz, I woke up. To P.J. Standing on the couch, feet on my head, tummy and crotch in my face. Humping.

I instantly got up, telling P.J. he was a bad boy, and that daddy's face was not his sex toy. That he should try and go for that hot Yorkie, Cassise, in the building, even though she was sort of timid. Or even Bella, the Pomeranian, with the sharp teeth, nasty snarl, but inviting ass.

P.J. just looked at me, hurt.

Later, when Wendy got home, I told her about what happened. She informed me that my son not only tried that with her, but with every dog and person on the block. I felt proud, but embarrassed at the same time.

P.J.'s seven month birthday approached, and as he got closer to a month over half a year, Wendy and I talked to more and more dog owners who told us that our Yorkie should be snipped.

"Snipped?" I would ask, thinking that they thought his nails should be cut, or his Ramones-type bangs shortened.

"You know, clipped.." they would answer.

The blank look on my face would tell them they needed to explain more.

"Neutered, Castrated, you know, so he can't reproduce" they'd say.

I'd imagine my poor P.J. getting the Lorena Bobbit treatment. And some vet throwing his little winkie out the window.

"No way anyone is gonna cut my dog's penis off," I'd say. And for some reason, my crotch would hurt.

Then they'd explain that they didn't cut off the penis, but rather the balls. Testicles.

"You mean they just like take a bolt cutter and lob them off?", I'd scream, shocked.

I'd then hear that it was actually an operation where they would cut open my baby, and take out his nuts, leaving the ball sack there, empty.

It had to hurt.

They also told me it was healthier for the dog, that he was less likely to run away, and that he'd live a lot longer.

Eventually we called the vet, because the humping got worse and worse. And also he'd begun to lick himself into little frenzies. And that would make me jealous.

"If you drop him off in the morning, you can pick him up late in the afternoon. It's a short operation. And simple."

I told the vet Wendy or I would call him back, that I had to think. And I did.

Would this operation ruin my dog for life? Besides not being able to have pups with that hot Casise, would he still be able to, you know, have sex? Would he become a wimpy little pussy and bark in a high pitched voice? What if my dog turned into a hair-dresser? Or worse, a film critic?

Then I remembered Bear. And all my questions were answered.

Bear. Even the name still sends chills down my spine.

Bear wasn't a bear. Well, not technically, anyway. He was more of a, well, big fucking dog. Huge. On his hind legs he stood well over six feet tall. He had lots of black fur, and outweighed me by at least one hundred pounds when I was in the eighth grade. When IT happened. When Bear, umm, errr, raped me.

I was fourteen, and it happened near my bus-stop after school.

After a hectic ride home, in which all the kids took turns calling me "Dirty Jew", "Faggot", and "Pussy", then hitting me. Hard. "Faggot" and "Pussy" I could understand, but "Dirty Jew" was beyond me. I took lots of baths.

Anyway, the main name callers were the usual bullies. John Comeford, Ricky Erickson, and Bruno Andre. But added to them, were my little brother Lloyd's friends, Michael Luders, and Norman Ferdnand. Both got off at our stop.

As we stepped off the bus, Lloyd apologized for not helping me fight the bad guys. I think he was too busy either getting stoned, or looking at pictures of naked ladies in porno magazines with his pals in the back of the bus. And the thing is, they'd probably gotten the pot, or magazines from our bus driver, Jackie. She was a hippie. A dirty smelly one, who used to blast Three Dog Night and Hendrix, and drive like seventy miles an hour on thirty miles per hour roads.

"It's okay, Lloyd," I said to him. And it was. He wasn't expected to fight every time. Which was, in all reality, everyday.

"You are such a Kike," Michael Luders said to me as we began to walk home.

Puzzled, I asked him if he meant "Kite".

Michael explained that a Kike was someone like me.

When I pressed him for what it meant, he confessed that his dad had told him my whole family were Kikes, but he wasn't actually sure what it meant. But it probably had something to do with my father not going to 'Nam.

When I asked him what 'Nam was, he told me it was were Jim Hutton, who played "Ellery Queen" was killed, and where John Wayne earned his "Special Forces" badge.

When I asked him what the hell he was talking about, he punched me in the face. Hard. So hard my nose began to bleed.

Norman Ferdnand began to laugh, out of control.

"What's so funny?" Lloyd asked his friend.

"Your brother is SO GAY," he replied.

"Shut-up, Norman," I said to the kid who lived on Londenderry drive, but for some reason was following us home.

"Make me," was his seventh grade reply.

Of course I attacked him, swinging wildly. I landed a few good punches before Michael Luders and Lloyd broke it up.

"If you guys wanna really fight, you should do it in front of my house," explained Luders.

"Why?" I asked, as Lloyd held me back from kicking that Norman Ferdnand's pussy ass. And I could have. He was smaller than me, and I really, really hated him. In fact, the next year I hit him over the head with a snow shovel and knocked him out. But that's another story.

"Because I have boxing gloves, and it could be a real fight. Like to the death," explained Michael Luders.

For some reason, this made lots of sense to our seventh and eighth grade minds. Boxing gloves and death. What I should of thought of was just going into the Luders' home and taking one of Michael's dad's guns. He had a shitload of them. Cool ones. Like on television. Machine guns.

As we walked up Guinea Road to our home, Norman kept telling me he would kick my ass. That I should come over to Michael's, who lived a few houses down, if I wasn't a chicken. Then of course, he made the chicken sounds. It was appropriate for him. He looked like a little rooster. With his brown hair standing straight up on the back of his head. Like Alfalfa.

We approached my driveway, and of course I pussed out. I told the guys that violence never settled anything, that fighting was bad, and if Norman had a problem with me, that we should talk it out.

Their answer to me was to grab my arms and legs, and actually carry me to Michael's.

While I was being taken hostage, I looked to my brother Lloyd for help. He just looked back at me, with fear in his eyes. I felt sorry for

him.

Finally, we got to the Luder's residence, and they dropped me.

"Ready to die, Tabb?" asked Norman and he put up his fists in a fighting position.

"Wait," yelled Michael Luders, "Wait. I'll run inside and get the boxing gloves. I know where they are because I beat up my little sister with them last night."

Norman and I stood in fighting stances, not taking our eyes off each other for one second. Lloyd just looked at us, helpless.

"Kick his ass, George," Lloyd said to me. I winked back at him.

Finally Michael returned from his house. With red boxing gloves. And something else. His dog, Bear. A dog bigger than it's namesake.

Norman and I put on the gloves as Michael, Lloyd, and Bear stood by and watched.

After Michael tied up the strings on the gloves for Norman, and Lloyd tied up mine, the fight began by Michael yelling, "Ding-ding!".

I came out swinging and landed a few great punches in that Ferdnand face. Norman then got me in the bread-basket a few times, but it didn't hurt. We continued swinging until I hit Norman so hard in the head he fell to his knees.

"Had enough?" I asked Norman, as he knelt there, mouth and nose bleeding, with a stunned look on his face.

He said nothing, so I guessed he apparently had.

I then turned around and asked Lloyd to untie my gloves. As he did so, Norman got up behind me, boxing gloves still on, found a stick the size of a two-by-four on the ground, and knocked me in the side of the head with it.

The next thing I knew, everyone was upside down. Looking at me. I then realized I was laying on the grass, with the back of my head in the dirt.

I tried to get up, felt dizzy, and flopped back down.

Norman laughed his evil little laugh, and Lloyd and Michael stared at me, and Norman, in shock.

"Ha-ha, Tabb, you Kite," said Norman, "I got you, Jew!"

"Kike," I managed to whisper.

"Whatever," said Norman. Then he kicked me in the ribs, hard.

Suddenly, Bear, who sat and watched this whole thing got up, and started to run toward Norman. Norman screamed in his little high pitched voice, and began to run. Bear chased him around a couple of trees, barking. He was so loud I swear he set off tiny earthquakes.

Norman then climbed up a tree, and screamed helplessly. Michael laughed. Lloyd said nothing.

I found myself smiling as I watched Bear paw at the tree with that little monkey in it.

Eventually, when I was able to talk, I said "Good Boy!"

Big mistake.

The dog looked at me. At my eyes. Then ran over to me. I was still on the ground. Dizzy and unable to get up.

"Tabb," said Luders, "you should have shut your mouth. Now he likes you. And you don't want him liking you!"

I was about to ask Michael what he was talking about when suddenly Bear got on top of me. He stood on my stomach. All the air went out of my chest, and I found it hard to breathe.

"Get him off of me," I eked out.

"Too late," said Michael, "I can't. You'll just have to wait until he's through". Then he began to laugh.

"Through with what?" I asked.

Michael just laughed. As did Norman, who was still up in the tree.

Suddenly Cujo-Dog started to do what our poodle, Peachie, used to do to our legs. That thrusting motion. With that little erect dog dick.

Only Bear wasn't Peachie. And his dick looked bigger than the stick Norman hit me with.

Bear put his legs at my sides and held me in place. Then he began to hump my crotch. With his huge wiener.

As he thrust and thrust, he put his mouth near my head and growled, letting me know if I tried anything, he'd tear my face off.

Soon I began to cry. It was beginning to hurt really bad. He dog dick was sharp, and tearing my shirt around my stomach. Plus every once in a while, he'd nip my ear really hard.

"Cry baby, cry baby," yelled Norman, who by now had climbed down the tree to get a closer look.

"Tabb, you certainly are a fag," said Michael Luders.

Meanwhile, Bear continued to hump me. Somehow, I managed to turn over on to my stomach, and Bear then started to hump my back, and butt. At times he placed his entire weight on my back, and I couldn't breath. The tears came more and more steadily.

"Help me," I cried to my brother, and his friends.

Lloyd again looked at me, helplessly, and Norman and Michael were now on their knees, laughing so hard.

Bear began to thrust faster and harder. And he grabbed my curly brown afro with his teeth. And he growled real mean.

"It's almost over, Tabb," Luders said.

"How do you know?" I asked him, in a sobbing voice.

"He did it to me last week," was his reply.

Suddenly Bear's body went into some sort of spasm. Then I felt my back get all wet with warm fluid. I figured he'd just peed on me.

Then he stepped off of me, licked my face, and ran back into his house.

I stood up, crying, and cursing my brother and his friends. His friends laughed, as did my brother, a little.

"Your fucking dog pissed on me," I screamed at Luders.

"Um, I wouldn't say 'pissed'," explained Luders.

Wondering what he was talking about, I put my hand on the back of my shirt. It was wet and sticky. When I looked at my hand again, it was covered with white yucky stuff. I think it was then I threw up.

As I walked home with my brother, Norman followed us, laughing, and asking if I was gonna marry Bear.

When we got to my driveway, he asked Lloyd if he could come over, hang out, play on the CB radio, and maybe have dinner over.

Lloyd, being my little brother, and my best friend, of course gave him the right answer.

"Of course," he said.

So last Friday morning, Wendy and I made a trip to the vet with P.J.

As soon as he got into the vet's office, he began to bark like crazy, and shake. I think he knew what was to come.

The vet explained the procedure, gave the little dog a check up, then took him to the back, and told us to return in about six to seven hours.

I felt horrible leaving my baby there. What if something happened while he was under? What if he hated me forever for what I did to him? I felt like utter shit. But I didn't want him to pull that Bear routine on a smaller dog, or a baby, if I ever decide to have one.

Three hours later, while I sat on my couch playing "PaRappa The Rapper", a kiddy game for the PlayStation in which you rap along with a dog who sort of looks like P.J., the phone rang.

"Hello?" I said, expecting it to be a telemarketer trying to sell me some phone service I didn't want, or some Time Warner putz, trying to sell me a premium channel I couldn't afford.

"Come get your dog," said a female voice on the other end.

"Huh?" I said, truly puzzled. P.J. was not to be done for at least four more hours.

"Your dog, P.J. He's done, and wide awake. He's howling, barking, and driving the other dogs nuts. Come get him," she said.

"Is he okay?" I asked, still confused.

"He's fine, in fact, he's better than fine. The female dogs around here are, well, look, just come get him. Now!"

I told her I'd be there as fast as I could.

She told me to be there faster. I heard P.J. in the background, howling, barking, and crying out for me.

When I arrived back at the vets', a few minutes later, they handed me my son, and told me he'd been nuts since I left, and nuts since he woke up from the operation.

I grabbed my dog and cuddled with him in my arms, kissing him gently on his head.

"Your dog is truly unique," said the veterinary assistant.

I told her he was, paid her, and took my boy home.

After a few groggy hours, P.J. seemed pretty okay. So I took a nap. On the couch.

The girl with the hairy bush revisited me.

When I awoke, I found P.J., well, being the same old P.J.

I'm happy some things never change.

Take My Life, Please.

Endnotes:

1. furygeo@aol.com is the e mail address and www.furious-george.com is the site. Check it out. Nude photos. I swear.
2. Cool tapes I got recently include those from The Derks, The Caffiends, The Maroons, Lethargic, A.I.D.S., Murder In The Brady House, and The Village People, Live. Also other cool ones, but I can't find them cause I'm a putz.
3. The new Boris Double Live album rules. I

got it from Norb when we played Green Day. I mean, Bay. The tour went great. Thanks to The GoGo Rays and The Migranes, otherwise known as The Bruces. Don't worry, I'll explain it all later. Thanks to everyone who came out to see us through the tornados, floods, droughts, and locusts.

4. Um, okay, forget The Donnas, The Lunachicks, L7, Bikini Kill, The Runaways, Rancid, and all those other chick bands, THE EYELINERS are goddesses. We played with them in Muncie. The drummer of THE EYELINERS is like, well, umm, I shoulda got her a dozen roses.

5. While you are reading this, great bands including F.Y.P. and Dick Army are on tour. Go see them in your town, and support the punk rock.

6. Guess what? Chicken Butt!

So, here I am in the public library, using their shitty, coin operated typewriter, without a 'correct' feature (the shitworkers are going to hate this column!), because the computer I usually use is out of ribbon, and I don't have the money to buy another one. On the good side of things, it looks like good, old- fashioned punk is back in style, because that's what most of the new demo's I've gotten have been. I'm so sick of this 'swing' craze that's sweeping the nation, I could puke! If I hear of another hand called "something daddies" I'm going to kill someone!! Anyway, the timer is running, so I better get down to business.

FULL SPEED AHEAD have released a live demo (which I'm usually prejudice against) that sounds really good. Very energetic, thrashy hardcore with great breaks and catchy progressions. 14 songs (including a BLACK FLAG and a NEGATIVE APPROACH cover). 616 Arnold Ave./ PT. Pleasant Beach, HSN.J. 08742. LOPODRIDO play some pretty decent, mid- paced punk, a little poppy in places, but not too bad. If you like solid punk rock (with the emphasis on rock), check them out. 16 songs, good production. Calle Urano #28/ Wonderville, Trujillo Alto/ Puerto Rico, 00976.

SPOTTY BOTTY sound like they'd be silly, but they're actually really good. Well done mid- paced punk, with good distortion and a nasally vocalist. I like it. 6 songs, good production. P.O. Box 156/ 689 Queen St. W./ Toronto, Ontario Canada/ M6J lC1.

POXY throw out some good, old fashioned spikey hair studs and leather snotty punk, with a bouncy bass, beefy vocals, catchy progressions, good stuff. 13 songs, good production. 3238 Belvidere Ave. SW/ Seattle, Wa. 98126.

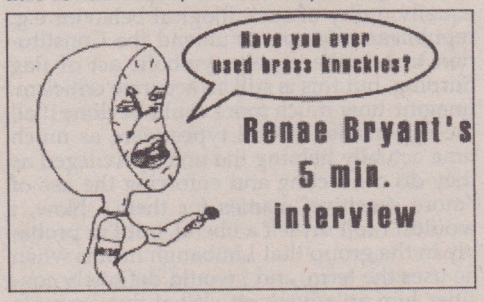
D.U.I. play thrashy, noisy, fairly generic hardcore with gruff vocals. The sound quality is pretty bad, and it's recorded over some lesser bands cassette single (which makes the sound quality even worse), but I like what I hear. 7 songs. P.O. Box 2510/ Pt. Charlotte, Fl. 33949.

FINGERPRINT have evidently broken up, which sucks, because this tape I got from them is great! Crunchy, thrashy, original hardcore punk, which mixes in a lot of influences. They have a pretty decent amount of talent as well, and a vicious vocalist. 17 song good production. Blk. 111/ #02-367/ Yishun Ring Rd./ Singapore 760111.

THE COMAS play rockin' uptempo punk, with a strong '77 influence. They could stand to be a bit snottier, but they do pretty good (especially if you're into that old- fashioned stuff). 13 songs, good production. P.O. Box 253/ Jackson, Ms. 39205.

Next up is a split demo, from the bands SPEAKEASY and THANX BUT NO THANX. SPEAKEASY are pretty interesting. They start out their songs with non- typical intros, and then bust into cool, tuneful hardcore. T.B.N.T. are more of the same, but without the off beat intros, and with more melodic vocals. 5 songs in all, good production. 3614 Hollybrook,Ln./ Houston, Tx. 77039.

MATTO & THE PHLEGM CHUCKERS play pretty interesting 4 chord distorted punk with vicious vocals. All of their songs are well put together, and most include some original touches thrown in here and there. They most have some pretty varied influences. I like. 5 songs, good production. P.O. Box 180/ Rexford, N.Y. 12148. Well, I'm almost out of time on this machine, so I'll end this now, rather than go beg for more quarters. As always, I'm at: P.O. Box 2584/ E~ Conroe, Tx. 77305.



Hello and welcome to the 5 min. int. This month, I once again procrastinated in doing my column. What made it worse is that I had planned on typing the column up at MRR while we were up in SF for some shows. So I arrived at MRR with no column asking Jacqueline if I could type up my SoCal scene report, this aroused her suspicions and I had to immediately admit that I hadn't prepared my column. Well, the nice thing about SF is that on every corner is someone interesting who would make a great 5 min. int. So she saved my ass and allowed me to interview her good friend, Erin Yanke, from Portland, Oregon. Erin has a radio show, plays in an all girl band, does an audio zine, and volunteers at an alternative press bookstore. She appears to be a very dedicated and motivated individual, doing a lot in her Portland scene, a perfect candidate for the 5 min. int.

MRR: Tell me about the radio show that you do.

Erin: It's called "Life During Wartime," it's on KBOO, which is a community station in Portland, Oregon. It's at 90.7 there. The person I do the show with is named Rebecca. We used to be on every other week. So we would have these interview questions that we would ask people and then edit down and play in between songs. We would ask people about cop stories. They would say, "I remember this one time the man...blagh, blagh, blagh. So then you would play a couple cop songs and talk about stuff. The other time we would play music. We just recently got moved up to being once a week. So I did a show and then I left for two weeks, so I really don't know what Rebecca is doing now. We started talking about doing one show just music or interviews and once a month doing live bands. Then another day dragging our friends from out of town and putting them and the show and having guest djs.

It's kind of hard because our library sucks really bad. So please if you are in a band or at a label or just want to rid yourself of some of your old music, send us your donations at the address at the end of the interview. We do play demos. People are also welcome to send in interviews of themselves interviewing their friends. We've done stuff like peoples first punk shows, women's place before the riot grrl movement, identity, hierarchy in the scene, all ages places still being an issue, and will you be a punk forever.

MRR: Tell us about Reading Frenzie.

Erin: Reading Frenzie is an alternative press store that is currently located at 921 SW Oak in Portland, but there is a chain store next door. Chloe is the owner and she got a notice from her property owner saying that her lease would not be renewed because the chain store had bought out the lease. She was not allowed to make a counter offer. She put flyers up in the window regarding the situation, but was made to take them down. The weekly did a story on it and a lot more people are coming in. All we can do right now is have people sign the mailing list. We are looking for a new space, downtown. We will be at that location until February, so we have some time to figure it out. It's really gross to have a really neat alternative press stand get kicked out for a really bad food chain.

MRR: Talk about your band.

Erin: The band that I am in now is called The Curse. It's a four women band. We have only played eight or nine times. It's really fun and I like it. We were talking about the difference of being in an all girl band and not being in an all girl band has been kind of funny. We are more overtly political in this band than the last one. We play a lot more benefits. People are like, "Hey, I really like what you're doing." This could be because the majority of the band grew up in Portland, instead of being transplants like my last band.

MRR: It could just be that they really like what you're doing.

Erin: That could be it too. It's starting to get to the point that we have been playing so it is not as stressful. It is getting easier to say, "Oh, yeah, you like our band." Instead of getting up there and worrying all the time. The band is kind of hardcore, but not very straight forward at the same time which doesn't really mean anything. Many of our lyrics are politically and issue oriented. They are not over the top, "I am strong woman" type of thing though. I think it is still a political statement to be in an all girl band not playing your standard sound that people used to expect from women. I

think having a band that doesn't sing about boys and heartache is still pretty cool.
MRR: Tell us about the Portland scene.
Erin: Everyone seemed to be hibernating during the winter. There was an all ages club called The Mall. There is a new anarchist space that's opened. It's a collective space. There is a Liberation space there. They, although concerned with animal rights, are trying to coalition build with other groups that have the same political mindedness. They share the space with the Cascadia Forest Alliance, who generates information on timber sales and organizes demonstrations. Neil, from Tribal War, just moved there so he brought a bunch of records.
MRR: Talk about why you think the all ages clubs are important.
Erin: They are important because it gives people a place to go, in theory, that you can be a fifteen year old in a band and have a place to play. It makes it a lot easier and accessible for everyone. When I was fifteen I was more like, "Oh, I wish I could do these things." Now that I'm getting older it's great to see teenagers doing these amazing things. All ages clubs play a role in bringing all people into the scene and exposing them to the diy ethic, that they can do it themselves right now. They don't have to wait until they are 18.
MRR: Tell us about the 'zine.
Erin: It's an audio 'zine of the radio show. We have four issues. The first one is "My First Punk Show." The second one is "While You Were Ignoring Us" about women in punk before riot grrl. The third is about growing up in the Reagan Era. The fourth on is about home and travel. They are $3 ppd.
MRR: Any last words?
Erin: I think I've talked enough.

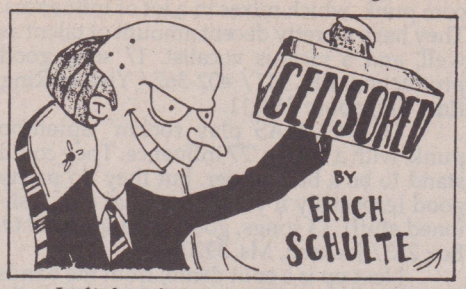
You can contact Erin at PO Box 1113 Portland, Oregon 97207.

Now I wanted to thank X-Records once again for sponsoring our second annual Food Not Bombs benefit show. It was a huge success and some amazing hardcore/punk band with females in them played like The Scabs, Pimp This, The Drive and X-It. It is so refreshing to see more women taking an active role in our Inland Empire punk scene. It was also great to see so many people coming out to support these bands and FNB.

I also wanted to spread the word of the loss of a great activist, poet, musician, and punk supporter, Drew Blood. Drew was the first HIV person I had ever met. He was diagnosed in 1984 and never stopped "living." He was an inspiration to people that knew him, with a strong, sweet spirit. He was the first person I met who did a local 'zine and truly lived by the diy ethic. He will be missed be many.

Oh, I almost forgot, my band ALL OR NOTHING will be playing a Riot Grrl Convention Friday, July 17 at Koo's Cafe in Santa Ana. It's an all day event (12-12) with workshops in ecofeminism, anarchofeminism, natural women's health, sexism in the feminist community, women in the media conducted by Tina Bold, and I will be leading a discussion on starting your own label. We will also be showing the Cloth line Project, shirts made by survivors of domestic violence, rape, and incest, or relatives of those who lost their lives to the above. Shirts will be available for those that feel led to contribute to the line.

Anyone who has any suggestions for future 5 min. int., questions, or concerns can contact me at PO BOX 251 Norco, CA 91760-0251 or webmistress@www.ontherag.net.



In light of some things I've heard and read lately i decided to write this months column about why I write the column. So the media is massively skewed and a narrow range ideas and events are covered.... so what?

I believe in something called the market place of ideas, which, to me, is basically the idea that all viewpoints and ideas should be allowed into the public dialogue. Obviously, I feel that the events and ideas I deem important don't gain wide enough exposure, but what i want to focus on why bad ideas should also be given exposure. The first reason is that they might be valuable or have a valuable component. For example, Rush Limbaugh spouts a steady stream of bigotry, misinformation, and flat out lies. However, one of his favorite phrases is "liberals favor symbolism over substance." Granted, conservatives are equally guilty of such illogical behavior e.g. republican attempts to amend the Constitution to ban the purely symbolic act of flag burning, but this is still an accurate criticism. Imagine how much more could be done if all the egg-headed liberal types were as much time actually helping the underprivileged as they do concocting and enforcing the use of "more sensitive" names for them. Now, i wouldn't call myself a liberal, but I'm probably in the group that Limbaugh means when he uses the term, and i would definitely consider him an adversary. What this example demonstrates is that you can actually learn things from the criticisms of your opponents, and that no matter how generally idiotic they may be, some of them are probably accurate.

Another columnist recently printed some fairly insightful critiques of the current American system. The source was a White supremacist, which demonstrates a similar point; that somebody can have views that are generally abhorrent, but still make valid comments, observations, ect. from time to time. It seems foolish to loose access to solid insights simply to remain P.C.

The most important thing though, is that wholly bad ideas, or ideas one disagrees with are allowed into the market place as well. I'll use Nazis as an example, since they are probably the most hated group in America. Nazis should be allowed to say whatever they want to. Firstly, if they really are wrong, then the best thing that can happen is for their ideas to gain wide exposure. The Marquis De Sade said of Christianity, "...at its very birth, this unworthy religion would have been destroyed without a shift, if only there had been employed against it no other weapon the the contempt it deservers-but it was persecuted and so it grew. If today the effort were made to cover it with ridicule, it would soon fall." In other words Christianity is so full of fallacies, almost laughable inconsistencies and childish ideas that it could not stand up to criticism of any kind in the marketplace of ideas and would be ridiculed out of existence. That's why it thrives on people who are indoctrinated from birth and born agains who have had such a hard time with reality that they want to give there lives over to Jesus, and abandon logic and reality itself.

The same is true of any such idea or ideology including Nazism. Imagine if a Nazi (an open one, not Pat Buchanan) was on Crossfire, debating, say, Cornell West. Chances are the Nazi would have to resort to all kinds of fallacies and myths, and would not come off well at all. To back up my point, here's a quote from a web page called whitepower.com; "Did you know that a 1995 nation-wide study indicated that one out of three black males was involved in the criminal justice system? And did you know that it is a proven fact that one half of all black men in the District Of Columbia are under criminal justice supervision? It is quite frightening to know that by the time a black male reaches 35, his chances of being locked up exceed 80%! If the other races truly want equality, then why does it take handicaps to obtain this? I will not rest until my people are given the same treatment as minorities! "

Ok, not all Nazis are that dim, but this quote demonstrates a basic flaw in one of the big rallying cries of racists. They say Whites are always getting the short end of the stick, while its pretty easy to prove that that's not the case. In fact this Nazi does a pretty good job of it himself. Allowing bad ideas into the public dialogue allows them to prove themselves as such.

If on the other hand, they are repressed, its easier for ideologies and bad ideas to fester. If the only time a kid ever hears a Nazi speak is when there's nobody there to offer a different view, then the Nazi can push all the lies and fallacies he wants. "Oh you couldn't get into UCLA, but some black kid got in with a lower SAT score? Yeah, things are getting really hard for white people. Listen, why don't you come to a meeting with this group I'm in," or the classic "We don't hate anybody, we just love white people." Its easy to see how this kind of stuff could make sense to a confused teen, but again, it wouldn't fly in a debate between informed people, which is why such a debate should be public.

Additionally, people, especially young people, like to be in some segment of society that is oppressed or "on the outside". It's romantic, rebellious, and so forth. So, when everybody gets outraged over some racist flyer, instead of just laughing at its stupidity, or when communities try to ban racist concerts or rallies, it just makes the groups more appealing. They're outcasts, rebels, they're dangerous. Its the same thing that motivates half of the kids who wear anarchy merchandise. When you tell someone, especially a kid, they can't do something, or try to stop them from expressing their beliefs it just motivates them more, and makes them more sure of themselves. Again, he early proliferation of Christianity is a good example. After all, if their so

wrong, what are you afraid of?

Finally suppressing ideas, beliefs or ideologies creates an adversarial relationship, which makes it harder for people to change as change becomes an issue of going over to an enemy camp, not just changing one's mind. Take this kid who got beat up at Gilman for having a confederate tattoo (please). The fact that he was even at Gilman shows that he wasn't immersed in Nazi culture, but I bet he is now. Aside from practicing their own brand of fascism, the "leftists" who administered the beating probably made sure that this guy is only going to go to Nazi shows, and only travel in a pack with other Nazis in the near future. In other words, they strengthened the Nazi movement, in a small way by driving this kid further into it.

If you actually talk to an extreme rightist, be they a Nazi or a militia member, you'll probably find that they have many of the same concerns and ideas as leftists. For example, many of the members of the Michigan Militia are laid off auto workers, people who have every reason support a socialist agenda (for example) that protects workers. But because the militias were there and the left wasn't, they have become anti-government rightists.

You can promote the market place of ideas on an individual level. Share ideas with people, especially radical rightists, or others you might feel are on the wrong track, maybe even agree to read one of their books or 'zines if they read one of yours. Remember a lot of christian fundamentalists, racists, militia men, and so forth turn to those movements because of their own alienation. That's not to say there aren't a lot of people who will refuse listen, but you might be surprised who will. Opening a dialogue might be just what it takes to open their eyes, and you'll probably learn quite a bit yourself.

e-mail; homerrmone@aol.com

TEENAGE Suicide

WITH NICK FITT

Nick Fitt vs. the Real World
(Not the TV Show)

June 7th, 1998. I roll out of bed at 10:30AM, unusually early for me on a Sunday and stagger downstairs to my extended family eating breakfast and drinking coffee. I couldn't give a hairy nipple for the food. I never eat in the morning. I just want coffee. I drink back the coffee and sit down at my computer to play these phat nesticle ROMs that I got that are basically carbon copies of the old Nintendo games we know and love. After an hour of Kid Icarus I get a phone call.

"Nick- you ready?" It's my friend Lander.

"Yeah, I've been ready for awhile" I lie back at him.

"Cool, I'll be there in ten minutes."

I walk upstairs to my bathroom and put my ghetto blaster on top of the sink. I pop in the Minor Threat discography. There is a significance to this. I am very much into cycles, traditions, etc. It was the CD I listened to in the shower on my first day of school way back when. I figure its fitting for me listen to it on my last experience with a public high school ever.

That's right, ye loyal Teenage Suicide readers (all three of 'em). The Right Honorable Nick Fitt graduated from high school on June 7th, 1998. Scoring no honors, but a certificate from a vocational program which doesn't even exist at my high school.

As usual, Lander catches me not ready and realizes I've lied to him. It's cool. He sits there and talks to my little cousin Jesse, who is 11 years old and due to the adverse influence of an older cousin (who's name begins with an "N" and ends with an "ickfitt") is just discovering punk rock. His little sister is a riot girl (sorry "grrrl" isn't on my spell checker) in the making. They're two of my favorites.

We hop into his car. But its not his car. His car is a blue shitbox. This car is nice. And red. It's his brothers. Much to my dismay his brother's car does not have a tape deck and we can not smoke in it. We talk. We talk about how unbelievable it is that four years went by and we're still alive. I sit and piss and moan about how I don't want to leave.

I bet you never thought you would ever hear me say that. I don't want to leave high school. I have finally found a place where I belong. Where people respect me. Where people actually give a shit who the Reverend Nick Fitt is. That moment is gone. My youth is dead. I am getting slow and old and bland and fat and ugly. I'm not the crazy motherfucker who will go out of his way to amuse his friends by doing crazy shit at the mall anymore. My friend Ike (who I believe is now making his fifth appearance in a MaxRnR column) says that I'm full of shit and I need my spark back. I agree, but I don't want to admit that I'm an old fart now.

I have seen life after high school. Conclusion? There is none.

On Monday I start work at a welding place. While I work with cool people, it sucks. I decide by Wednesday that I'm either going into the Navy or college. State school with my old friends from high school wins out.

Remember that bit from Clerks where Dante says he's not the type of person to go messing with things just so he can shit comfortably? I'm a bit like that. I am very into the pathetic little microcosm that I've created for myself over the past four years. People know Nick Fitt. The kid with the horn rims who wears the same pair of pants for several months at a time. The kid who got thrown out of school for confronting the Nazis at AHS, not once, but twice. The kid who works at the phone polling place. The kid who never has a girlfriend and is always having sex with people from out of town.

Now let's go to the real world? Besides the ten people (seven more bought it since above in the column) that actually read my column, who actually gives a shit who I am? That's assuming that all ten people reading my column give a shit who I am.

Everything I have said from the beginning of this column has come to pass with a vengeance. I am 17, out of high school, working 50 hours a week. My life sucks. I want to be a snotty little 13 year old again, rather than a snotty 17 year old. I want back the kid that told the football player to "get a fucking personality." I want back the kid who pissed on his desk in front of the teacher. I want back the kid.

My message to the youth of the world- cling to your immaturity. It's really the only thing worth living for. Thank you and goodnight.

ENDNOTES:

1. Write me if you want. Nick Fitt 404A South Main Street, Attleboro, MA 02703. Or email me- xnickfittx@aol.com
2. Look out for the post-Waste of Space band featuring me and Ike of MaxRnR fame. The Holman Street Crack Whores should be coming to a town near you this summer. Actually I lied. The Holman Street Crack Whores should play in someone's basement or garage somewhere around Attleboro this summer.
3. Kill whitey.

Remember a few months back when I started that 3-part series about technology? (Don't strain yourself, I barely remember it.) Well, it's time for the long awaited Part II. In Part I, I blabbed endlessly about issues surrounding technology. Then I threatened to send pipe bombs to various technological outlets if they refused to change their evil ways. Oh shit,wait.....I edited that part out.....uh, never mind. Let move on. This month, I'm going to give a brief overview of the various industries that fully rely on new technologies to create their profits. I'll try to touch on some of the major players in each industry (I can't talk about them all, you know) and examine if they're trying to make the world a better place or if they just want a quick buck (take a guess.). After that, I'll probably have a sandwich.

BROAD SIDE OF THE BARN.

Alright, I've already written a ton about farming issues in my previous columns, so this should be pretty quick. In the not-so-distant past, farming was preformed predominantly by nature. Farmer plants crops. Crops grow. Farmer picks crops. Simple, but it worked. Time for a reality check. Today's farmers use huge machinery, pesticides, processing plants and genetically-altered seeds. It's anything but simple now. With the huge machinery, they've made farming, which is necessary for human survival, a competitive endeavor. They can now plant and harvest so efficiently that it has no longer has anything to do with survival, sadly proven by the fact that we now pay some of them to NOT grow food on their land. Meanwhile, much of the human population starves. With technological advances in chemistry, agriculture has become wrapped up in the wonderful world of pesti-

cides. While it also pushes efficiency, 'chemical dependence' is more serious in that it adversely affects nature. (Note: That was a major understatement.) The concept could be better thought of as "biting the dirt that feeds you." With large processing plants, crops are making a pit stop on their way to your cupboards so they can be pumped full of preservatives, additives, and who-knows-what else. And with genetically-altered seeds, scientists are messing with the very order of nature (not that it's unusual for scientists to do that).

Dow, DuPont, and Monsanto, whom I've already slagged on in columns past, are very much involved in these activities. There are plenty more though. Conagra is one of the largest food producers in the world. They grow/raise/slaughter everything from seafood to peanut butter to beef. They also make pesticides (politely referred to as "crop protection chemicals"), feed and feed additives, and fertilizers. Another big player is Cargill. Based out of nearby Minneapolis, Cargill is the largest privately owned company in the U.S. And private they are. The company has done an excellent job at keeping it's activities out of the public's eyes. Amazing, considering how many different aspects of agriculture they are involved with. Mostly, they are commodities traders (like Dan Ackroyd and Eddie Murphy in Trading Places——except not as cute and lovable), but they, too, produce things like seeds, feed and feed supplements, salt, flour, etc. Naturally, there are other companies in this field (hee.) that operate in a similar manner and they all use new technologies to create more capital, regardless of their effect on the earth.

MIRRORS AND WIRES.

This whole technological onslaught is most apparent in a few select industries. These are the ones that are commonly referred to as (I know, I know) "hi-tech industries;" computers, telephone, entertainment and music. I'm going to group them all under one heading, which might seem odd, but with all the megamergers happening lately, they seem to be the ones grouping themselves under one heading (and that's not odd, it's scary!).

Computers are here to stay. I'm sure that seems readily obvious to most of you, but I'm still coming to grips with it (Can I use my state of residence as an excuse?). Microsoft is taking over the world and it's got a small handful of hired goons helping out. You know the crew: Intel, SGI, Hewlitt Packard, IBM (creators of the ever-controversial UPC code), Celestica, Gateway 2000, etc. Now, I'm not going to try and argue that computers aren't useful because they are (provided you know how to use them, which I don't. Well, I don't know much.). It's just that the computer industry, like these others I'm about to talk about, keep producing new products that make the old ones obsolete. "Your computer only performs five million operations per nanosecond?!? Man, you're in the dark ages!" It taps into an endless cycle of consumerism. It's not something that you could pull off in just any industry ("You're still chewing last year's Bubble Yum?!? Man, you're in the dark ages!"). Many people have told me that computers are a good idea, environmentally, because they reduce the amount of paper that we use. Even if that were true (hell, everything has proven to me that computers create MORE paper usage), what about all the raw materials used to make them? Making computers takes a whole bunch of precious metals, plastics, and dangerous chemicals. You also need lots of wiring to connect them all and energy to run 'em. At least trees grow back (and, if we were a more intelligent species, we would start utilizing our ability to produce paper out of things other than trees). ANYhow.....

The telephone was a good idea. I think. Instead of mail, it allows you to have a conversation with anyone in the world at a moment's notice (assuming they have a telephone, that is). But telephones have gotten out of control. Call waiting, three-way calling, conference calling, caller ID, cordless phones, cellular phones, pay phones, phone sex, pagers, answering machines, star 69, aaaargh!!! Ameritech, which is my local "provider" (and the first company to start charging 35 cents for a pay phone call), now has a digital recording, when you get a busy signal, that offers to keep calling the line you're trying to reach, until they hang up, for an additional 75 cents. Oh boy. Can it really be THAT difficult to just call back later? No, but they will try to make you think it is so you can give them more money. That's how they operate. Now that all these companies are in competition for the lowest rates, they try and make their money back by offering a slew of NEW! gadgets and services. Don't buy into it.

The effects of technology on the entertainment industry are quite obvious. When was the last time you sat through a movie with a multi-million dollar budget and special effects up the butt, only to find out that it still just sucked? (Mine was a few weeks ago, when I watched 'Face Off' at a friend's house.) I like to refer to this as "The Eye Candy Effect." Televised news hardly says anything relevant at all anymore, but it's quite visually appealing. And I'm always impressed when a news program tells me that they have a new "Super Doppler Weather Forecaster." They're still not accurate. (Call me old-fashioned, but when I want to know what the weather's like, I go outside. As far as predicting what the weather will be like in a few days, I leave it all up to chance. Yeah, I'm a nut.) Speaking of movies and weather, how many more of these natural disaster movies do we have to put up with? (I'm still waiting for the one about an out of control glacier. That'd be a riot.) Anyhow, this "Eye Candy Effect" has taken over the entertainment industry. Content is no longer an issue, as long as it looks good. And, wouldn't ya know, they're working their butts off to produce all kinds of new toys to help with our viewing pleasure: Satellite dishes, laser discs, VCRs, universal remotes, surround sound, and DVD! Once again, if you don't got it, you're hurtin'. Oh, to imagine life without it! (I should also make a brief mention of video games here. They're stupid. Sure, they were cool for a little bit, but they're out of control now too. I stopped playing Nintendo because they stopped making controllers that required two or less hands.)

Finally, the music business. All us punkers ever talk about is how lame the major labels are and how lame bands are that sign to them. True, but what about the rest. Just like the others, the music industry is consistently looking for new ways to sell you the same old junk. First we got 8-tracks and records. Then it was tapes and CDs. Now it's DATs and mini-discs. Next up? And what about all this crazy stereo stuff. Now, I don't mean to "get all down on ya" (Sal-T, '98) if this sort of thing is your hobby, but C'MON! I know people that spend thousands of dollars a year on home and car stereo shit and they still barely own any music to play out of it. I've got a mediocre record player, a junkie receiver, and a solid pair of speakers and I'm quite content with it. The tape player in my car is broken and probably will be for a long time. (And if my car keeps pulling shit like it did last night, I'm gonna break that too!)(Although, in my car's defense, it wasn't exactly it's fault that it didn't have any oil or gas in it.) Where in the hell was I? Um, never mind, I have it all summed up in this last paragraph.

So, these particular four industries are truly feeding us the carrot on the stick. What can you do? Well, there's plenty of good steps to take. First off, we should sit back and appreciate the work we've done to defend ourselves against the music industry. The fact that we produce and distribute almost all of our own music is definitely something to be proud of. Vinyl purists, give yourself a big pat on the back (or if you can, boo one of the many people that keep putting out CD-only releases). Record players are about a century old and they're still going strong. All the CDs and mini-discs in the world won't change that. Now, if we can just apply these techniques (this record player talk must be getting to me) to the other industries. It's time to support all that is independent. Independent movies, public access channels, pirate radio, etc. That's a good start. More than anything though, we have to learn to curb our greedy ways. Buying a computer isn't bad (especially if you find a good used one) but you don't need to get a new one every two years, you know. Same holds true for stereo equipment. As for the telephone industry, there's a great alternative. Working Assets is a long distance company that donates ten percent of all their profits to various non-profits organizations. Best part is, you get to vote on what percentage of the money you raised gets to go where. I believe they also provide internet service. For more info, check for their ads in lefty magazines like The Nation, The Progressive, or Mother Jones.

You know, the solutions for all the world's problems are out there, we just have to start getting creative and find them.

A BIT MORE.

1.Asinine Solution has a brand new 7". It's called "Cause Effect" and it blazes. It also has some junk on the inside like a few rants from Asinine Mike and one about the connections of politics and punk by yours truly. I don't have their address on hand right now so send me three bucks at the address below and I'll see that you get a copy. Want a description of the sound? FAST.

2.By the time you read this, my very own zine, The West Hill, should be out. It has articles about my home town, my double-life as a politician, and a whole bunch more. If you want a copy, send a buck (and some stamps if you can) to me at P.O.Box 504, Chippewa Falls, WI 54729. If you want to distribute some, write me. We'll figure something out. I'm tired.

COLUMNS

I was in the hospital last month for liposuction. It was my third cosmetic surgery this year. Having cosmetic surgery is a good way to find out who your real friends are. I don't need so called friends telling me I have an addictive disorder. The next time someone tells me I have a problem, I'm going to tell them that I look just fine, and maybe they're the ones with the fucking problem. I took some back issues of MRR into the hospital with me so I'd have something to read. I loaned a couple issues to the elderly man in the next bed. He quickly gave them back to me saying they seemed to be mostly ads. What a fucking jerk. I told him I worked for the zine, and he asked me how much they paid. This guy just didn't get it, he was probably too sick to think straight.

Anyway, while I was reading through some of my old columns I caught a couple minor errors I want to correct. Last issue I reported I'd heard on the news that they were having a problem at Yosemite National Park with bears breaking into cars and stealing the airbags out of them. That was an error. A few weeks ago I was driving somewhere with my friend Brett, from Cold Front Records. When he was locking up the car he asked if we had gotten all the food out. I asked what he meant, and he reminded me I had told him that I heard on the news there'd been an epidemic of thieves breaking into cars to steal food. That's when I realized I had mixed up two different stories that appeared on the same newscast.

Two issues back I mentioned that a lesbian I knew ran into Janet Reno in a gay bar in San Francisco. After the article came out, Teresa (not real name) called me up and denied that she had ever said that. Her version of the story is that she told me she was in a gay bar in San Francisco, and she met a really cute girl. She says that when I asked her what the girl looked like she said she looked a lot like Janet Reno. I felt dumb about reporting it wrong in my column, after all, what would Janet Reno have been doing in San Francisco?! Teresa (not real name) sure could have given me a better description though, I mean how many women in the bar didn't look a little like Janet Reno.

You may recall that several issues back I mentioned that I had gone to high school with Microsoft founder Bill Gates, and that we had been good friends. Last month I ran into Rich, another high school buddy, who also knew Bill. When I mentioned Bill Gates to him he reminded me that our high school friend's name was actually Bill Graves. I swear the guy bore a strong resemblance to Bill Gates, and Rich even agreed about that. Also, Bill Graves used to carry his pens in one of those plastic pocket protectors, and I think his Dad owned a computer, so it was an easy mistake to make. I'm really glad the whole thing is cleared up now, cause frankly I was pretty ticked off that Bill Gates hadn't been returning my calls.

STRANGE ORZE
C-O-U-N-T-D-O-W-N TO THE MILLENNIUM
John J. Kohut

In June a 48-year-old Texas man posed as an astronaut and managed to sneak into a NASA facility in Houston. When he was apprehended and asked who his lawyer was, he identified him as "Mr. Clinton" and "William Clinton," apparently referring to the President of the United States. A judge rescheduled his hearing on charges of impersonating a federal employee and said that a public defender would be appointed if "Clinton" was a no-show.

Leo Burnett Bangkok, an international advertising agency, apologized for a television commercial it produced for "X" potato chips. The commercial, shown in Thailand, showed Adolph Hitler giving the Nazi salute. Then a swastika transforms into the logo for "X" chips. The ad campaign suggested that by eating "X" chips even Hitler would be transformed into a likable person. "The commercial...is designed to communicate that the world would be a better place if happiness ruled," the ad agency said.

On the June 8th broadcast of his show "The 700 Club," religious broadcaster Pat Robertson said that by allowing the annual "Gay Days" festival to be held in Orlando, Florida, again this year, residents there should be on the lookout for hurricanes. Robertson added that the practice of homosexuality "will bring about terrorist bombs. It'll bring earthquakes, tornadoes and possibly a meteor."

In June a minister in Huntsville, Alabama, refused to allow a high school student to sing the Stevie Nicks song "Landslide" at a church graduation ceremony because he said, "The leader of Fleetwood Mac is a witch and a worshiper of Satan." Nicks, scheduled to perform in Alabama at the end of the month, said that she would perform the song herself and dedicate it to the students.

Luke T. Woodham, 17, testified in court that he shot his classmates at Pearl (Mississippi) High School in October 1997 because he was involved in satanism. Woodham said that he had seen demons and sent them to harm others. He also said that satanism gave him "power over many things."

Demolition workers taking apart Boston Garden temporarily stopped work for a moment of silence after discovering the bones of a monkey buried in the rubble. Officials were mystified as to the source, noting that they never had reports of a monkey living there.

A Buddhist monk in Thailand was charged with murder for participating, along with three other monks, in a game of Russian Roulette. As they played it, the monks took turns pointing a revolver with one bullet in it, at each other's heads and pulling the trigger. Ritthirong Khachawitee, the man who brought the gun to the game, was the person killed. All three monks were defrocked.

Police responding to reports of a naked man behind the wheel of a truck in a parking lot of a Miami apartment building were almost run over as the man drove away. A number of police cars chased the truck until the driver appeared to lose control and stopped. As police approached he tried to run them over again and officers opened fire, killing the driver. The 33-year-old man, dressed only in a white apron and black lace panties, fell out of the truck and died.

According to Clark Chapman, an asteroid authority at the Southwest Research Institute in San Antonio, "a mile-wide asteroid could hit the Earth tomorrow morning," leaving a hole 20 miles wide and two miles deep and we could have little or no advance warning. Astronomers are aware of only 245, or 12%, of the estimated 2,000 asteroids that are at least two-thirds of a mile wide and which pass Earth on their orbits around the Sun.

A mother in Jacksonville, Florida, sold her two-year-old daughter for $10 and then called police to request a background check on the couple who bought her. After being told that she could not receive such a background check, police traced the call and arrested her and found the buyers and the little girl. The mother was arrested.

An image of a silhouette of a woman in a hooded garment appeared inside the double-paned glass door of a freezer at the La Conga Supermarket in Jersey City, New Jersey in May. The image, thought by many to be that of the Blessed Virgin Mary, appeared on a door to a case containing sausages, burritos and plantains. The image appeared on a Thursday and lasted through the weekend.

In April a two-headed, four-eyed, two-nosed, three-eared Holstein calf was born on a farm in Independence, Iowa. Its name is Reflection. Farmer Garry Slife said, "It must be one brain. When she movers her tongue, both of them move at the same time in the same direction." Seven months earlier a three-eyed, two-snouted pig was born in the next county.

According to a survey by the Yankelovic Monitor Minute, 52% of Americans today believe "somewhat" in spiritualism as opposed to only 12% in 1976. Belief in astrology is up to 37% compared with 17% in 1976, belief in UFOs is up from 24% to 30% and belief in reincarnation is up to 25% from 9%.

The city of Detroit, concerned that its population does not slip below the 1 million mark and thus endanger its qualification for federal and state funds, is compiling a list of locations where homeless people gather so that census takers will be able to find and count them during the 2000 census.

The killer bees, migrating northward from South America since the 1950s, have now been detected in Nevada. Two killer bee swarms were found in the southern region of the state.

In early May a 5-year-old kindergarten student in Memphis was charged with bringing a loaded handgun to school. According to police, the 5-year-old said that "he wanted to shoot and kill several pupils" and a teacher who had disciplined him. The teacher confis-

cated the .25-caliber semiautomatic after another kindergarten student brought her a bullet.

Quebec is one of two Canadian provinces that allow authorities to veto parents' choices of names for their children. The Registrar of Civil Status rejected "Lucifer" and "Cowboy" as baby names this year and balked at "Ivory" but relented after the parents threatened a lawsuit. According to the agency's rules, it questions names that it believes will subject the children to ridicule later in life.

A Pasadena couple returning to their house after being away for a few days found their two-story home filled with more than 1,000 swifts, small migratory birds that resemble swallows. The fire department reported that a number of neighbors had called them over the weekend while the owners were away to report that hundreds of swifts were seen flying down the chimney of the house. It was not known what attracted them there.

Police in India arrested three surgeons and seven other people in May for plotting to steal the kidneys of poor people. According to police, victims were lured to a medical clinic with the promise of a job in another country that required a medical exam first. The victims would then be tranquilized and operated on

Kohut's latest book, written with Roland Sweet, is More Dumb, Dumber, Dumbest, published by Penguin USA and available in bookstores everywhere. Please send all corroborating evidence from your town's newspaper (with the paper's name and the date the article appeared please) to me at: Strange Daze, PO Box 25682, Washington, DC 20007.

Am I the only person to notice, amongst all the well-intentioned prattling hereabouts, a distinct lack of nihilism which is symptomatic of a certain deficiency thereof in "The Scene" at large? After all, there must be some reason why more and more kids find themselves listening to Skrewdriver and the Geto Boys back to back (or even simultaneously); or must there? Just asking.

At any rate, a role model for the post-nihilistic might well be R&B (as in rhythm and blues as in rock and roll, not as in the makeout music that crowds rap off of "urban" radio, but don't get me started on that) genius Andre Williams, whose return to the (very) down and dirty in recent years while looking mighty good for a gent of his presumed years indicates has brought much joy (then again, Andre Williams might well be said to have fuck all to do with nihilism, pre- post- or during, but I'm trying to smooth out my transitions at present).

His follow up to last years' "Greasy" (on the oft-praised in this column Norton records) is the rather surprising "Silky" (on the also deservedly praised previously herein In The Red records).

Giving Mr. Williams the minimalistic (and no, I don't mean minimal, I mean minimalistic) backing of a rhythm machine and a couple of guitars seems a pretty daring move, but damned if it doesn't work. It certainly helps that Mick and Dan of the Gories have rejoined forces to do the guitar honors, as they're able to bring some strange kind of loose but tight soul to the proceedings that works with the rhythm machine (not to be forgotten is that the Gories covered Suicide's "Ghost Rider;" if the use of rhythm machines seems completely incompatible with rock and roll, you are obviously not familiar with Suicide's first LP).

At any rate, Mr. Williams is in fine form with tales of "Bonin'," moonshining and the pleasures of unwashed female genitalia (although he has his sensitive side; "Old Country and Western Song" made my eyes downright watery). "Agile, Mobile and Hostile" is indeed his operative credo (maybe I can get away with that post-nihilistic role model business after all). His pipes are smooth, his wit nimble and his brain firing on all twelve cylinders and it's good to know that he's not just alive but definitely kicking.

In my role of "Garage Punk Elitist/Snob," I've noticed yet another release of the 13th Floor Elevators' "Live at the Avalon Ballroom" from 1966 so I might as well put any potentially interested parties on the alert about this not-too-difficult to find gem. Not only does it contain rawer versions of cuts from their first LP, it has a hair-raising version of "You Really Got Me." Texas proto punk at its most demented, and definitely to be obtained before any of their regular LPs (other than "Psychedelic Sounds...").

Back next month with more Esperanto!

Warning: the column is all about Menstruation. Proceed at your own risk.

The first time I got my period, I didn't know what it was. A sticky brown paste in my eighth-grader briefs and an ache in my gut that felt like gas were not quite what the Judy Blume book and the school nurse's movie had prepared me for. I thought I'd somehow shit my pants without knowing. But when I returned to bathroom to find the same stain in a second pair of undies, it dawned on me. I was utterly confused: periods were supposed to be red, not brown, and they certainly weren't supposed to show up until I'd gotten rid of my braces and grown big boobs. Really big boobs. Feeling betrayed and horrified, I stuffed maxipads stolen from my mom into the crotch of my cotton briefs and didn't tell anyone. I wore red shorts for a week and prayed that no one could hear the telltale crispity-crisp sound the pad made as I walked. By the time my next period arrived, as red and syrupy as I'd originally expected, I'd adjusted a little to the idea. I told my mom, and even mastered the fine feminine art of tampon insertion all on my own, a situation which altered my entire outlook on menstruation. While tampons didn't really change the fact that I considered my period something messy, painful, and embarrassing that I was going to have to live with for the next 35 years, they at least let me ignore it: I couldn't see 'em, couldn't feel 'em, and I certainly couldn't hear 'em. At night I braved all logic and slept with them in, during the day I kept a wad of them in the sack full of black eyeliner and hairspray (it was the eighties, okay?) that I lugged everywhere with me in high school, and the rest of the time I counted down the months until menopause.

Thirteen years and 156 periods later, I still can't bring myself to use a disposable maxipad (and I never did get big boobs), but otherwise my opinion of periods, and of tampons as the best remedy for them, has changed tremendously. At first I just started paying attention to how much waste the little buggers generated - around fifteen paper wrappers, applicators, tampons, strings, plus a box and instructions, per month - and switched to the bullet-shaped, no-applicator variety. These were more easily hidden in one's pocket, but they also required a more intimate relationship with one's anatomy. I gradually got over being grossed out and squeamish about it, and actually stopped ignoring my period and it's accompanying paraphernalia long enough to learn a thing or two about tampons.

What I learned scared me. See, the tampons you buy at the drug store or in the feminine products aisle of the grocery are all bleached with chlorine to make them that lovely, "sanitary" snow-white color. One by-product of this chlorine bleaching process (which is also used for stuff like paper) is a lovely chemical in the organochloride family known as dioxin. Dioxin, for those of you not yet in the know, is one of the most carcinogenic substances on earth. It builds up in human tissue and cannot be eliminated by the body, so even small amounts can add up to eventually cause cancer. Chlorine-bleached tampons have been found to contain trace amounts of the chemical, and since tampons hang out three to seven days a month in the most absorbent area of a woman's body for 35 years or so, it's reasonable to assume that some of that nasty stuff will leak into you sooner or later. And even if it doesn't, the dioxin created in the bleaching process will eventually end up in the environment, where it becomes part of the food chain and does it's dirty deeds to the rest of the planet.

As if this weren't enough, I started to learn the real deal about toxic shock syndrome (no, not the band). From the innocuous little warnings included with every box of 'pons, I always had the impression that TSS was a freak thing, treatable with antibiotics, that might involve a trip the local hospital in really severe cases. I was wrong. TSS is caused by a fairly common bacteria (staphylococcus aureus, actually) which regularly vacations in a certain wet and warm area in around 15% of all female bodies. Generally it remains in a dormant state, much like retirees in Florida. But

sometimes when conditions are right (especially when it get a little oxygen, food and a place to grow, all of which are supplied by most tampons), it decides to go crazy, Daytona Beach style. The bacteria itself is not necessarily harmful, but while it parties on, it pumps out a toxin that causes low blood pressure and damages organs and extremities. Even if antibiotics are administered (and currently there is only one or two antibiotics to which s. aureus is not already resistant), they don't eliminate the toxin, which must be filtered out slowly by the body. Although many women get mild cases of TSS and never know it, eventually building up resistance to the bacteria, the effects of severe cases include permanent organ damage, loss of fingers, toes and limbs (yes, they fall off), and death.

Fortunately for you, ladies, there are alternatives, and I've even taken it upon myself to play guinea pig in order to facilitate you making a well-informed decision about your choice of menstrual products. My first foray into the alternative menstrual product scene came in the form of all-cotton, non-chlorine bleached tampons. See, most of those major label 'pons (like Tampax, Playtex, etc.) are made with a blend of cotton and rayon fibers. Rayon has been shown to be a more hospitable breeding ground for s. aureus than cotton; hence, eliminate the rayon, and hopefully lower the risk (so far there have been no reported cases of full-blown TSS related to all-cotton tampons). These fellas are also completely biodegradable, and since they aren't bleached with chlorine, there's no dioxin to worry about, in you or the food chain. Another bonus is that these tampons are usually made by small, women-owned companies, rather than big icky corporations (punk rock). Having already grown accustomed to bullet-shaped, no-applicator style tampons, making the switch to all-cotton was no big deal for me, but if you're an applicator addict, it might take a couple tries. They were a also bit more expensive, and the string seemed to have a tendency to get more damp (it is, after all, cotton), but basically it was an easy transition for me to make, and I've used them for over three years.

My next experiment involved using the fabled sea sponge. These are the medium sized natural "sea silk" sponges found in art supply stores and cosmetics aisles, and I'd been hearing their praises as inexpensive and reusable (although not vegan) blood catchers for a few years. Before using it for the first time, I boiled mine for five minutes to sterilize it (as recommended by several different sources) and unfortunately watched it shrink in the process. I persevered, despite the suspicious chlorine smell emanating from the boiling water, running it under cool water, squeezing it dry, and stuffing it just inside my vag so that I could be sure to reach it later (some ladies tie or sew strings to them). While it was definitely the most comfy menstrual product I'd ever used, I was still worried about the chlorine smell, the fact that the sponge itself was harvested from waters around Taiwan (I called the company to check), and the knowledge that at least one case of TSS has been linked to sea sponges, so I aborted the experiment early. For anyone interested in attempting such a thing (at their own risk, of course), I recommend trying to find organic sponges (or those grown in the cleanest possible waters). Also, make sure to get a good sized sponge and trim it down to size after boiling. Don't forget to take it out and rinse it every few hours, soak it in vinegar and let it dry between periods, and get a new one if you use it when you've got any kind of vaginal infection so you don't get the ick again.

My experience with the Keeper was far more successful. The Keeper is a menstrual cup, so it collects menstrual blood instead of absorbing it, thus decreasing the risk of. It's made of soft gum rubber by a small, woman-owned company, comes in two sizes and one lovely shade of reddish-brown, and can be used for up to ten years (very earth friendly). The Keeper's size was a little intimidating at first (it kinda looks a little like a miniature toilet plunger without the handle), but you fold it lengthwise to insert it, and can even use a little sex lube to make it easier. Once it's in, it pops open, and then you give it a little turn and maybe a soft tug to create a suction seal. I got a display sample from the company which had a hole drilled in it with a little chain attached (which I removed so I could see what it felt like), but even so it seemed to seal okay. I could kind of feel it at first: I felt sort of "springy" inside, which I assume came from the little bit of pressure it places on the vaginal muscles and surrounding organs. After a little while, I didn't notice it anymore. While I had a little leakage thanks to the hole, it was otherwise fine as long as I removed and emptied it whenever I used the bathroom. Removing it, though, can be a trick. There are tiny holes in the Keeper which are supposed to aid in releasing the suction, but I still don't quite have the knack, and usually ended up tugging hard and then spilling some of that lovely ruby red girl juice on my hand. If you're the sort of person who's bothered by that stuff, the Keeper probably isn't for you, but for everyone else, just practice at home a little and take a damp paper towel or two into the public restroom stall (or really shock 'em and rinse it in the sink... punk as fuck!).

The Instead menstrual cup is a little easier to use than the Keeper. Shaped like a cross between a jellyfish (without tentacles) and a little pink spaceship, Instead fits further up in the vagina, in the area near the cervix like a diaphragm. I was kinda pissed when I got it because it's packaged in lavender plastic and designed to be disposable (so annoying), but it ended up being so comfortable and easy to use that I grudgingly forgave them (plus, I am a woman with a plan). You just fold the cup in half lengthwise and slide it in past your pubic bone, and there it hangs out for up to twelve hours, although if you might want to check to make sure it's still in place after you use the bathroom. The cup holds a fair amount of fluid, so I noticed I felt a little "sloshy" sometimes, but that's not hard to get used to, especially since there's no dry, irritated tampon feeling. Like the Keeper, removing it can be a bit of an adventure, although there's no tug of war with your reproductive organs. It's just really important to pull the cup straight out when you're in a sitting position (not down, like a tampon); otherwise the back edge of the cup tips up, spilling blood, and more painfully, banging your cervix. I made this mistake once, and it hurt so bad I accidentally threw the cup across the bathroom, flinging blood from the toilet to the sink in a lovely arc... One cool thing about Instead is that you can have sex while wearing it, which is great if you're trying to practice safer sex (yes, HIV can be present in menstrual fluid) or if you have a squeamish partner who isn't down with earning his or her red wings. The cups' biggest drawback is their disposable design (the packaging warns vaguely of the risks of "vaginal infections"), but since they're pretty sturdy, I've taken to reusing mine for the past few months. Of course, I would never recommend that you save yourself some money and do this, or that you sterilize yours every morning with a bit of vinegar or diluted alcohol and let it dry before you use it.

Finally, in the interest of thoroughness and my own health, I actually faced my worst fears and tried out some reusable, cloth menstrual rags for sleeping. It wasn't nearly as bad as I expected. They're available in awesome bright colors and patterns instead of boring and un-punk medical white, so I got one heavy-duty set in red as well as one light-duty set in plaid. Both sets snap or velcro around the crotch of your underwear; they seem to work better with dainties other than boxer shorts, but they still do a pretty good job of keeping my plaids plaid (instead of polka dot). Washing them isn't a big deal at all: I just rinse them out every morning in the sink with some cold water and shampoo, and let them dry all day, and at the end of my period I throw them in the laundry with my socks (what kind of woman cares if her menstrual rags are stained?). If you're really broke or super DIY, they're not hard to make from scraps like old towels and sheets. Although I can't say I've quite gotten past that nasty diaper feeling yet, I'll admit that the flannel fabric is actually starting to feel sort of comforting next to my skin. And at least they don't make any horrifying crunching noises when I walk.

*****

stuff:

- all-cotton/ non-chlorine bleached tampons: most health food stores and co-ops, or mail-ordered from Bio Business International, 78 Hallam, Toronto, Canada M6H 1W8 (416)539.8548 or from or Natracare, 191 University Blvd, Ste. 219, Denver, CO 80206
- The Keeper: p.o. box 20023, Cinncinnati, OH 45220; 1.800.500.0077
- Instead: many pharmacies and stores; 1.800.INSTEAD
- cloth menstrual pads:

gladrags: p.o.box 12571, Portland, OR 97212
moonwit: box 862, Crofton, BC, Canada V0R 1R0
rag hag: c/o martinez, p.o. box 2087, Poughkeepsie, NY 12601 (DIY punk pads!!)

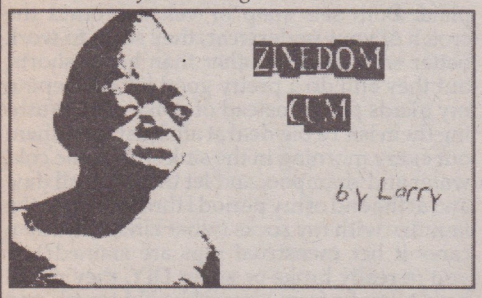
(bold) info:

- sea sponges: Medea Books, 3739 Balboa #189, SF CA, 94121; (415)666.3332
- The Period Conspiracy: Chlam Media Press 2504 Ravencroft Ct., Virginia Beach, VA 23454; cooties@rocketmail.com; www.bluedesign.com/cooties/
- Blood Sisters: 5115 Texas Dr., K-Zoo, MI 49009; bloodsisters_mi@hotmail.com; www.a/cor.concordia.ca/~qpirg
- The Museum of Menstruation online (seriously amazing, ladies!) www.mum.org
- for copies of lots of good info that i have about alternative menstrual products and the dan-

gers of major label tampons, send me a few bucks at the address below. a nice letter wouldn't hurt either.

*****

The girl I've been in love with for six years is getting married this month, my landlord sold the house where I've lived for the past four years to yuppies, I canceled a free trip to Brazil to look for a new place, the house I found got rented to someone else, someone told me Tom Waits is dying in a hospital, the quasi-stalker I thought I got rid of last summer just e-mailed me, I'm trying to do grades for my class, and my best friends are all in love, out of town, or broken-hearted. So I'm sorry if I'm a little behind on my mail; I promise I won't be for long. As usual, don't bother sending me your piece of shit rants and hate mail. I don't read past the first sentence and I won't reply to you; I have far better uses for my time. Constructive criticism, on the other hand, is fine, but I especially enjoy hearing from women in the scene and punks who cook. sheri g. p.o. box 7564, ann arbor, MI 48107 or sheri@cyberspace.org XOXOX to the Commie High Practical Feminism class. Thanks for teaching me so much.



It was 7:15 p.m. and the professor just finished calling roll. I hate night classes. After about 90 minutes, everyone starts to nod off anyway. The fact that San Diego State University's air conditioning never seems to work only made things worse. I was hoping he'd let us out after going over the syllabus so I could shoot over to Steve's house to drink some beer and listen to records. The thought of a cold beer in this August heat is probably the only thing that kept me awake, and even that wasn't working that well.

I was starting to drift when I heard the professor say, "And we're going to be discussing fanzines - these great underground publications where some of the best modern writing is showing up."

I immediately perked up. The professor was in his mid-30's and seemed like he might know what is going on outside of the university. The class was a 500-level university class called "Modern Literature from 1950 to Present," and I was only hoping for Joseph Heller's "Catch 22" to be on the reading list. Hell, if we're gonna study zines, I won't have to buy any books. Lord knows I have an entire closest filled with zines from 1986 to present. This class is gonna be easy.

I expected him to jump into **Factsheet Five** and transition through **MRR**, **Flipside** and conclude with **Ben is Dead**. He went on about "this great underground culture" without mentioning anything specific.

After class, I approached him to see what type of zine subjects we would be covering.

"Are we going to be talking about any specific zines? I love fanzines," and then slyly mentioned, "and I publish one myself."

He was excited that I was interested in zines, but quickly turned my questions back on me. Kids, this is a favorite trick of people who don't know what they're talking about. Politicians do it all the time. He asked what zines I was into, what could I recommend and would I loan him a stack to read.

Looking back, how hard is it to find zines? Every Barnes and Noble, indie record store and Tower Records, including the one three-quarters of a mile from SDSU, carries at least a small selection of zines.

Later in the semester when he brought up zines, it was obvious he didn't know a zine from an academic journal. As a matter of fact, he edited SDSU's fiction journal. It's called "Fiction International" and published once a year. He tried to get me to contribute after explaining what it meant to self-publish. After loaning him some zines, he said, "Why don't you help us out with 'FI'?"

"You mean contribute a story?" I asked.

"No, we need people to help re-type text. It's about 10-15 hours a week and I can give you an extra unit as an internship."

Fuck no. He was trying to sucker me into free labor and I saw right through it. And the book sucked too when it came out in December.

***

Ruel from Amusing Yourself to Death organized a small zine festival in Goleta last month. He charged a minimal amount for table space and maybe 20 different zine people from Southern California showed up. It was a good time and I actually stapled copies of the new issue of my zine as people asked for copies. Halfway through the day, Ruel wanted people to talk about publishing, and as you can imagine, the talk went downhill. What do you expect when you ask a bunch of recluses and social misfits to speak about their zine. Although I missed the beginning, it quickly deteriorated into a discussion of the high and mighty power of zines vs. the mainstream media - similar to what my English professor talked about in class. In other words, it didn't make much sense and was pretty fucking boring in the meantime.

This isn't meant to be a criticism of Ruel. It was an open forum and I could have spoken up if I wanted to, but I would have come off sounding like a dick (Imagine if I had interrupted their rants and said, "What about the fact that most zines suck, mine included, at times?") But while people were discussing how zines circumvent the Great Machine called American Society, those people forgot about the basic things about why they publish. People do it for fun, they do it to communicate, they do it to express themselves, they do it to meet people, so on and so forth. I kept asking myself, "How is these people talking are describing something I enjoy so much and making it sound like shit?"

This is my advice for people hoping to do event in the future: try to keep fun in the back of your mind when putting these events together. The highlight of the day was meeting the people that publish **Whap!** magazine. It's a fetish mag about men who like to be dominated, spanked and bossed around by women. And the couple that publishes **Whap!** look like they work at IBM. They were intelligent, witty and offered good conversation.

And to Ruel, thanks again. See ya next time.

***

I wrote about small zine distributors in my last column. I'd like to point out that Wow Cool is no longer distributing zines. They sent me a check and my remaining copies of #14 and said they're only carrying their own comics. Three years ago they were running ads in every issue of MRR. They've been so quiet the past year, I had a feeling this was coming. If they owe you any cash or back issues, you should contact them at 48 Shattuck Sq. #149, Berkeley, CA 94704.

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Keep sending me those clips about Satanism, witchcraft, Christians gone bad, etc. from your local newspapers. Remember to include the name of the paper and date it appeared in. I can be reached at PO Box 15237, San Diego, CA 92175 or email me at <harmon1@mail.sdsu.edu>

Once upon a time there existed a road between Davis and Woodland, California, a road named "Blood Alley." I used to drive down that road when I was a teenager. It earned its title from the countless accidents along its two lanes, the countless hot shot drivers who tried to prove their prowess behind the wheel only to find themselves wrapped around a tree. I too sped on this road, with my 1968 Chrysler usually full of a sampling of the local punk community. Like many people in their cars, I felt invincible. I took risks; I gambled, fully aware that at any moment I too could have added to the casualty list of Blood Alley.

I do my best these days to stay away from Davis, the town of my youth, but every once in awhile I go back. On my last visit, I decided to check out Blood Alley. Even though a new freeway now connects Davis to Woodland, I knew that some remnant of the old killer had to remain. Together with my friend Theresa Valasquez, we drove "Mab," my 1968 Pontiac, to Woodland, to find it. Driving through the vintage down town, passing healthy contingents of what some might describe as "rednecks," we soon located the object of my search, I soon found myself traveling down the old road again.

At first it seemed to be the same as I remembered, with rows of thick trees on both sides, deadly posts for those who could not keep themselves on the pavement. About a mile down the road, however, we passed a sign reading, "Road Ends, 500 Feet Ahead." In a moment we found ourselves in a freshly planted cul-de-sac, with an ancient house sitting nearby, ready and waiting to be removed to more lively settings. This seemed to be the end of Blood Alley, or was it?

COLUMNS

I parked Mab and walked past an array of bushes obscuring a set of railroad tracks. Once Blood Alley had skipped those tracks to continue on. Once there had hanged an incredible red neon railroad sign over this junction, a lighted beacon that you could see from miles away, heralding the midway point between Woodland and Davis. At one time, when the road still served as a vital artery between the two cities, there had been an attempt to remove the sign. Almost immediately, a flurry of voices rose up here and there to save the artifact, to keep the sentinel functioning, to keep it sending forth its red light. Now there is no neon sign over the tracks; now there didn't even seem to be any road, and I wondered where the voices had gone that once cried out to save bits and pieces of our history.

On a hunch, I walked over the train tracks. Just as I suspected, Blood Alley continued on into the distance, an old road devoid of travel, hidden from sight, hidden from mind. This road is now to me the metaphor for what is happening to our species: progress through no recognition of where we've come from. The truth is out there, but it has been camouflaged to dissuade the investigations of most of humanity. It is hoped that people will forget the past, will forget themselves, will lose their identity so much that they become simply automated consumers.

When I first began writing for MRR, perhaps more than anything, I wanted to stress the importance of understanding the story that we are all a part of, the chain that connects us to what we were, and what we are to become. From what we write to what we wear, everything we do can affect the world around us. If this were not the case, corporations such as NIKE wouldn't bother putting their logos on all of their products, wouldn't bother turning their customers into walking billboards. For this reason, I try to be careful about what I write, so as not to inadvertently advertise for people, institutions, and products that I object to. Sometimes this has been remarkably difficult.

As of now, this moment that I am putting these words down, a good friend of mine is stricken with cancer. I'm not talking about Tim Yo here, but another individual, a friend who is intrinsically linked with what the scene has meant to me. When I look back on the road this life has lead me down, sometimes I'm afraid that people like him will fade, blurred by time and all its new memories. So it becomes imperative for me to tell stories, to remind others of such things as neon red railroad signs over roads that no longer exist. In many ways, I have already tried to share, here in this zine, some of the things my road has shown me. Certainly it can be said that I have shared some of my road's rough spots : the perverted uncle, the materialistic grandfather, the totalitarian school principals, the violent stepfather, the schizoid mother, the classism and poverty. However, while trying to remain ambiguous, there is much that has remained hidden, much which still needs to be said, such as how another person can help you find your way; and this is where I begin once again with my tale of Blood Alley, full of all its blood and gore, all the names and symbolism that people can't live without.

In the year of 1983, while still attending junior high school, my sister and I became involved in the animal liberation movement. At the first demonstration we went to, at the UC Davis primate center, we saw a couple of punk rockers. They sat on the grass, somewhat apart from the rest of the protesters, in their black outfits, wearing studs, wearing their hair in spikes, eating sandwiches with their mouths open. Neither my sister or I knew that much about punk or the scene back then. UC Davis had a radio station called KDVS which we listened to a show called the "Hardcore Hour" on, but we didn't know that an underground community revolved around the music played on that show, an underground community which served as a home for a number of society's pariahs.

By the end of 1984, we had become well acquainted with one of the aforementioned punk youths, the more politically active of the two. His name was Todd, and he was a vegan chef in Sacramento. He wore dreadlocks and poka-dotted clown pants, character armor that made him look like a sort of ethically motivated pirate. Indeed, he had a parrot living with him, a nasty dispositioned bird that he loved dearly. The walls of his apartment were covered with the posters of bands such as "Crass," "Conflict," and "MDC," posters that encouraged the questioning of the system humanity had built around itself.

More than simply a friend, Todd became our mentor, our teacher, our doorway into the world of the conscientious outcast. He introduced my sister and I to the "scene," to MRR, to the dietary restrictions that we still follow to this day. He took us to our first punk shows at places such as "Club Foot" and the "Farm" in San Francisco.

Soon we had immersed ourselves in an underground culture of rebellion during an era of absolute mainstream conformity, the 1980's, the era of Ronald Reagan. For all intensive purposes, America was at that time at war with the Soviet Union, even if such a conflict only revolved around economics and battles in third world countries. To question this conflict or the system that supported it helped to make one a traitor in the eyes of many. Even wearing outfits that didn't fit into the established agenda of patriotism made you feel like a suspected spy, an enemy agent. In agriculturally oriented communities such as Woodland, looking "punk" meant inviting actual physical assault. In more progressive places, like Davis, you could expect to be simply shunned or called "fag" from the windows of passing automobiles. No matter where you lived, the disgruntled looks on the faces you walked by told of how you had joined a special minority group found throughout human history, you had joined the "hated."

For me, I enjoyed the role. I became a vegan fanatic, a strict rejecter of the status quo. I road my skateboard around Davis, wearing pajama pants, eye-liner, and blue hair pulled into liberty spikes ten inches high. I would open the doors to the local fast food restaurants and scream "meat is murder" at the top of my lungs. I became the village freak, an embarrassment that appeared on network television getting arrested at numerous animal rights protests. The only thing the villagers could do in return was to waste their energy creating new invectives to scream at me from the comfort of their vehicles. When night fell and I escaped from the conflict offered to me by the daytime dwellers of "normal" society, I would do as I had always done since early childhood: argue within myself about the issues I embraced and the apparent pointlessness of life.

Fortunately, the door Todd helped open for me lead me to people I could share my frustrations and questions with, people with many differences who all saw the world around them as one desperately in need of changing. It is for these people that I became an addict of the scene. Punk bands and music may have been entertaining, but in general I only saw these things as necessary magnets for bringing crowds together, crowds which almost always offered me special individuals who had something interesting to say. Many of these individuals would become my friends, would become a major part of my life. Unfortunately, friends weren't the only thing I would find in the crowds. Infiltrating the scene were various miscreants who fled mainstream society with a plethora of psychologically impaired baggage, miscreants only to happy to force their neurotic viewpoints on the rest of us.

Nowadays when people in the scene talk about skinheads, its understood that there are different groups within such a classification, different varieties such as "Sharp," "Traditional," and "Racist." When I was a teenager, we only knew of one variety, "goons." In northern California the three largest tribes of goons that we had to contend with were the Sacramento Skinheads, the BASH Boys, and the SF Skins. The only visible reason these goons would go to punk shows was to beat people up. Although they claimed affiliation with various Nazi and extreme right wing groups, more than anything they seemed to use such alleged beliefs as a way to make themselves appear more menacing. They were simply victimizers, constantly reminding me of every bully that I ever had to endure in my life. In a short period of time, I learned to despise them, even more than society evidently despised people such as me.

Skinhead goons weren't the only menace to plague our scene. Where any congregation of people occurs, it seems there will always be found those who wish to exploit the gullibility of the crowd. From greedy promoters to bands who only wanted money, the punk scene became dominated by opportunists, capitalists who clothed their operations under the banner of political concern.

With such forces turning shows into a nightmare, many of us tried to create our own scenes. In Davis, my sister started doing shows in a city owned building. When she went away to college, I took over, running weekly gigs at a venue named "the Place." It typically cost people $2 to come into these shows, to see bands that seemed to care more about simply playing than making money, bands like Chrimpshrine, Isocracy, Rabid Lassie, Unit Pride, Operation Ivy, Necromancy, Corrupted Morals, No Dogs, the Lookouts, and many more. Since most of these bands were unknown, our shows were tiny, with audiences between twenty to forty people. The small size of these gigs, however, seemed to both keep trouble away, and to increase a sense of community in those who attended them. This sense

of community gave me a purpose, a drive to keep a good thing going, but events were to follow that would remove from me forever the security of "the Place."

In the Spring of 1987, an animal lab under construction at UC Davis was burned to the ground, allegedly by the "ALF," the "Animal Liberation Front." Soon, Todd and I, as well as many others, were under heavy investigation for this incident—to this day, the largest of its kind. Perhaps since I had truly not been involved in any way, shape or form with the destruction of the building, I felt protected. The FBI agents coming to speak with me, tapping my phone, and tailing my friends seemed more of a novelty than a threat. Unfortunately, I failed to realize fully what it means to be one of the "hated" in this world: I failed to connect the dots of history to show myself what usually happens when any minority is feared by the majority. I failed to recognize the warning signs, and feeling invincible I was about to spiral down a dangerous road I knew nothing about.

Next time: incarceration and investigation.

Brian Zero, PO Box 4842 Santa Rosa, CA. 95402-4842

Eye on the Pentagon

TK Getzgo

Face it . . . a Draft is necessary. Yep, that's right, I said a Draft. Conscription. The United States government picking your name out of a barrel and sending you orders to report for active duty immediately, in a thick-stock brown envelope. The all-volunteer force (AVF) just isn't working anymore. Too many kids are joining the service just to have a steady income or something to do. They don't care about patriotism, honor, or commitment. Furthermore, there are too many *blacks* in the military these days. The military has become a halfway house for poor people, and ceased to be an organization dedicated to serving the needs of democracy, for democracy's sake. A Draft. How about it?

OK, you know that I don't really believe all of that. I could have kept writing this as if I believed it—I contemplated doing so—but I'll leave the satire to Mykel Board (I can't believe some of you honestly believed that anti-biking piece!). Let me assure you this is no joke. The italicized words above are not mine. Neither are the ideas they represent. They are the work of a retired Navy captain named Matthew E. Romano. Romano is currently employed as a newspaper columnist and editorial consultant in the US (as opposed to the former Soviet) state of Georgia. He is also functionally illiterate, incompetent, and severely lacking in any grammatical skills. I found out all of this, and more!, in a recent article he wrote for *VFW: Ensuring Rights, Recognition, and Remembrance*, the official publication of the Veterans of Foreign Wars. (Some of you may recall mentions of them I've made in the past.)

"Face it . . . A Draft Is Necessary" is the title of Romano's article, which appears in the December 1997 issue of the above-named publication. After struggling through his complex maze of run-on sentences, sentence fragments used as sentences, misappropriation of syntactical rules, and other literary transgressions, I determined that this was (is) a dangerous man, with a dangerous agenda. **This article is aimed at those of you who are NOT in the military, especially those who are 18 and younger.**

Romano begins his argument by bemoaning the loss of the beloved "Cold War" that flag-wavers everywhere miss so fervently. He also takes time to attack US military involvement in "humanitarian" and other "social" causes, such as United Nations missions. Citing the recent sex scandals, Romano makes his case that the AVF has reached the end of its rope. He says that "after a quarter century (sic) on the job" the AVF is "showing signs of excessive wear and tear." South Carolina residents may be interested to know that their Republican Representative, Floyd Spence, chairman of the House National Security Committee, backs him up on this issue.

In addition to proposing a Draft, Romano says that the US "should begin weighing other manpower options, including universal military service." Keep in mind that he has the full support of the VFW, which is over 1 million strong, as well as Rep. Spence and other fascists in Washington DC. How would that "universal military service" work, anyway?

After declaring the United States to be "the planet's sole remaining superpower and . . . the free world's unquestioned leader"—I swear I'm not making this up!—he goes on to say that "conscription makes fiscal sense . . . (and fosters) the principle of national service" which is, naturally, a necessary extension of the pride we should all feel as Americans.

I wish I could reproduce the entire article here, so you could all experience its full scope. It is a fully functioning propaganda machine, complete with glamorous photos of clean and healthy soldiers carrying rifles; an unkempt student burning his Draft card (circa 1967); and quotes from sources as diverse as Napoleon and Thomas Jefferson, carefully skewed (by the editors, I'm sure) to meet his needs. This quote, from former Veterans Administration Secretary Jesse Brown, is my favorite: "I believe that every American should have an obligation to contribute something to society. When I talk about a Draft, I'm talking about all Americans, including women. Everyone should serve their country two years and I think you would wind up with people having a better feel of the democracy in which we live."

If that doesn't convince you that Romano is on track, perhaps some more history is in order. President Richard Milhouse Nixon signed the bill eliminating the Draft into law in June of 1973. What is Romano's take on that event? "The predictable result," he says, "has been to create a military establishment which is viewed by most recruits as a source of employment and education . . . rather than as a patriotic venture requiring sacrifice and commitment." Remember in the opening paragraph, when I wrote that there are "too many *blacks* in the military"? Well, I explained that the italicized words are Romano's, as are the ideas. I'll let him explain himself: "Not unexpectedly, lower-income groups have been a major supply line for AVF recruiters . . . blacks constitute 12% of the nation's population aged 18 to 24 . . . (and) 35% of the total number of Army personnel serving in combat units." He has hit upon a serious issue—the disproportionate number of minority groups tagged as front-line, or "disposable", troops—but he is not a humanitarian. He wants to eliminate blacks and other minorities from the military's ranks because he considers them to be second-class citizens. His vision of the military features an all-white, ruling-class group of young patriots, serving "God (sic) and country."

The small ray of hope that exists in this chasm of evil is his Militia-like attacks on the current Federal government. He criticizes Congress vehemently in these nasty little attacks: a) during the Gulf War, "only two of the 535 members of Congress had children assigned to front-line duty" (the only thing, apparently, that matters to him); b) in the current House of Representatives, 299 members "have little or no prior military service" and still they are allowed (the horror!) "to make key decisions affecting the armed forces." He concludes that portion of his tirade by berating the "civilian sector" for daring to "pressure (the government) to downsize the military in order to free additional funds for social programs." Romano doesn't believe in social programs. Can you be on the front-line in a soup kitchen, a needle-exchange office, or a counseling center?

How do you, the reader, categorize military service? Is it an important part of "the country's heritage"? Do you agree that "historically (the soldier) has always been a symbol of selfless duty and uncommon dedication"? What about national security? Can you argue that the US military must not only protect its own security, but "also (seek) to promote world peace"? Romano does, and again, he's not alone. One of the Army's highest ranking officers, Major General Ralph Haines, has been quoted as saying that "the most adaptable, highest type soldier (came) via the draft boards."

At this point, it is imperative to examine Romano's plans for implementation. He likes the idea of a minimum two-year term beginning at the age of 18. He says that "fairness and equity would be crucial to acceptance by the public . . . (therefore) a random lottery system (would select) recruits." Remember hearing somewhere that many young men escaped military Draft boards in the Viet Nam era by going to college, going to a (safe) foreign country, or using their fathers' influence to buy their way out? Sure, you do. Lots of famous Americans, including Newt Gingrich, avoided the Draft that way. Well, Romano will have none of that! "It also would have to be tamper-proof to ensure that easy-to-obtain deferments did not become standard practice and undermine the process," he says. Ja, Mein Fuhrer!

At the end of your two years, you would be free to re-enlist, join the reserve forces, or, if you must (you wuss!), "return to civilian life." I may sound a little critical of Romano's ideas,

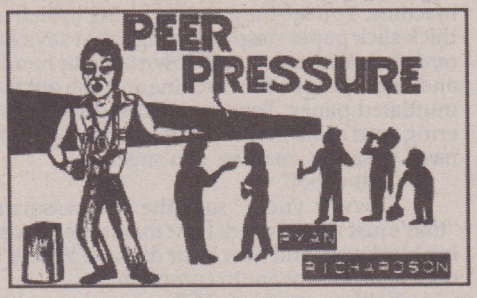
but I'm beginning to think he may have a point after all. I mean, how can you argue with this: "they would experience the unifying satisfaction that service to one's country can instill." If that didn't convince you, this piece of logic (sheer genius!) will, for sure: "the added presence of inductees on active duty would further restrain the White House and Congress from sending US troops in harm's way (without) a clear and compelling national interest." Unfortunately, he doesn't explain how people who have been forced into military service are less likely to be sent to war than people who chose to be there in the first place. I'd really like to know.

Romano really begins to unravel towards the end of his article, when he makes the claim that "inductees would be better prepared to meet the call to arms" than volunteers, should a war break out. This makes absolutely no sense, and he doesn't attempt to explain it. He is letting his false information speak for itself. Unfortunately, the audience it is intended to reach will never know the difference. He then states, still without anything to back his words up, that draftees will be better able "to cope with the complex, sophisticated battle conditions of the future." I know guys whose lifelong desires had been to drive tanks. When they were old enough, they joined the Army. They volunteered. The Army taught them everything there is to know about tanks. The Army also let them stay in for over 20 years. So, these guys are not going to be as qualified to "cope with" war as a bunch of 18 year-olds whose life-long ambitions were to go to college so they could party for a few years before taking over the gas station from Pop? I'm not trying to justify the military's existence, but I know what it's purposes are and how it works. Romano is deluded. At least, he says, "their military stint would provide them with a clearer perspective concerning those who wear the nation's uniform."

Romano concludes his article by mentioning the political ins-and-outs of a national debate on conscription, saying that it has "considerable risks." Americans are opposed to a Draft by a four-to-one margin, according to polls, but that can be circumvented easily, according to Romano. After all, during the Gulf War, polls showed that "the public's attitude shifted dramatically in favor of conscription." Funny, I must have been asleep during that war (very possible, since it only lasted about a minute), because I don't recall EVER being in favor of a Draft. I enlisted into the military when I was younger, and I have explained my reasons for doing so in the past, but I could never support a law requiring people to do so.

"Since 1990 alone . . . the nation's pool of 18 year-olds has shrunk by about 15%," claims Romano, "(making) the task of attracting qualified AVF recruits . . . even more difficult in the years ahead (and) further necessitating large infusions of federal funds." Don't all of you 18 year-olds feel good knowing that you are part of a "pool", ready to be picked at random and trained to kill? I'm not even going to touch the remark about needing "large infusions of federal funds." Do that yourselves.

I urge all of you to take this issue seriously, because many people already do. Most of them are old enough that a Draft wouldn't affect them, so even if they would never serve in the military in a million years, they won't even blink before signing into law a proposal forcing you to. Romano's last sentence deserves to be repeated here, because it is a good summation of the reactionary theories he preaches: "Given America's global responsibilities amid highly combustible tensions around the world, chances are the conscription issue will have to be faced sooner or later" (sic). What are YOU gonna do when they come for you?



A friend in Australia sent me a record that finally got me writing this damn column. Not a lot to write about lately. Anyway, the hands down over-the-top winner of the month is RUPTURE's "Hate Makes the World Go 'Round" EP (Bad Card Records). I would've been passing this disc up like a road sign in East Texas had the single not been plopped in my lap. The name and picture sleeve gives off a crusty vegetarian tribal vibe. Their logo looks like Conflict's. Once the needle hits the grooves, I thought some joker had slipped a Japanese disc into the sleeve. Wrong. No longer do the Japanese own the exclusive copyright to that clueless, over-the-top sound that always made me beg for more, if only to laugh. Vocals way too loud. Lyrics too dumb to repeat. Guitars unforgivably fuzzed out. This record is not only really goddamn funny, it rocks in a way that can only be conveyed audibly. Good onya, baby. Seek it out.

The HOOKERS "Satan's Highway" LP (Scooch Pooch) has been on my turntable for the last week. The record rocks. Having said that, these Kentucky coneheads have laid on the devil shit a bit thick even for a hardened former Satanist like myself. The record comes complete with pentagrams, goat heads, and — yes — backmasking ("hail Satan", "worship him", and "kill the child"... you can thank me for saving you the trouble). There's even some "Evil!" refrains reminiscent of Slayer's "Evil Has No Boundaries". Way too metal for garage heads, but passable for closet AC/DC fans (who will undoubtedly recognize the Hells Bellsesque intro to the title track). Due to ridiculous local billing (no one in Austin gets to the show by 11pm) and a troublesome arrival of an arcade game at my house, I missed these fritters when they blew through town. Reports were good.

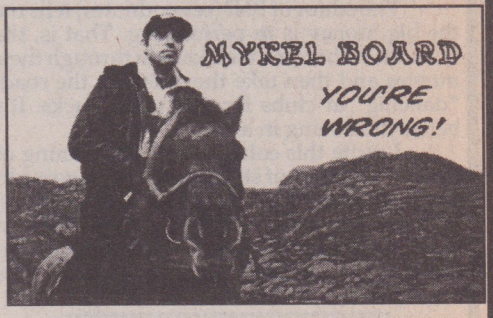
The girls at 007 have been busy releasing some decent discs lately. The GLUECIFER "Lard Ass Hagen" 7in. is rock & roll, no bones about it. Nothing particularly insightful to say other than it's worth the price of a new single. The same can be said for the more garage-oriented SPOILERS "Pump Action" 7in. hailing from Australia. Norway's NITWITZ are also on the recent 007 roster. These tough guys are a bit straightforward for me. I could see them opening for some of the former Sub Pop monsters of shlock. Still, it's a good, if forgettable, listen.

The silver medal of the month goes to the TEENAGE GRAVES "Born In Blood" 7in. (Freak Scene). Tingles ran down my spine when I happened upon another platter of goodness by the Swedish meatballs. This is the pre-Brainbombs outfit that brought you the great "Hippie Headhunt" single from a year ago. I can only assume this is two more tracks from the same 1990 sessions. A perfect mix of sickness and quickness, baby. Hot.

Get Hip has also released a couple of hotties in the past month. The JET BOYS "I'm Alone" EP features their new line-up which does a fine job of keeping the ante where the old line-up left off. My favorite track of the four is "Come On Shit!" for the simple reason that the title could be interpreted in so many ways: (1) some sick sexual fascination, (2) shared bathrooms concerns, (3) plumbing woes, (4) constipation. The TITANS "TV Dream" 7in. was recorded over two years ago, but it's still fresh as a morning underarm. The 7in. definitely rocks, but it doesn't even come close to capturing their live energy. Rock out.

In meaningless news, TURBONEGRO is now featured in Levi's advertisements throughout Norway with the caption "The motherfucker has landed." I'm still waiting on my cardboard stand-up.

That is all. Send me some good records, you tight bastards. Peer Pressure, P.O. Box 49984, Austin, TX 78765



You know how when you're getting an enema, you crouch on all fours. Stretching your legs, you lower your head and raise your rump. Gravity then works with you. Pulling downward, visceral deep, defying peristalsis.

You watch though your legs, as your new employee uses a KY-ed finger to probe and loosen. Soon the plug replaces the finger. You've outgrown that toddler penis of a plug. You're tough enough for the big one, the vaginal size, with water spraying from all over. But it's not vaginally you'll be using it.

A shiver thrills up your spine as the plug slowly inserts. You touch yourself to stimulate what has already been stimulated. Then, the clamp opens. The warm water slowly seeps into your body. Moving up, to the left, down. Your belly expands allowing more and more to flow inside. A soft moan catches in the back of your throat. More. More. You feel like you're going to explode. A delicious erotic explosion. An anal orgasm. But instead of exploding, the water continues to fill your bowels.

The bottle empties. Slowly the plug comes out. Release?

"No, not yet!" comes the voice. "You'll hold it until you're told to release it."

You frantically play with yourself. The pressure inside changes to pure sexuality, to be released when you're told you can do so. You're ready to explode from two holes. You make little squealing noises, like the old Godzilla, ready to destroy Tokyo.

Whack! A ruler comes down on the back of your hand.

"Not yet! I said wait for me to give you permission."

You beg. "Please! Please! I can't wait any longer."

Then, a nod. All at once, a brown and viscous explosion of ecstasy. POW! FFFFFFFFFFrrrrrrrrrrrrrttttttttttttttt! Uh! Uh! Aaaaaaaaaaaaaah! A piece of heaven takes over your body. You shake, collapse exhausted, experiencing that petit mort. Then it's over for today. You've already paid your hundred and twenty dollars, and now you realize it's worth every cent.

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Jennifer Blowdrier calls sex work "what you do when you have no place else to go." Jennifer is poetic, and may even be right occasionally, but she doesn't have to be. Some sleazy guy paid her $200 to appear in a porn movie— and she got herpes. That was awhile ago. Nowadays women in porn make from twice to fifteen times that— in a day. Intelligent sexual prostitutes, including those who never have intercourse with their clients, earn hundreds for much less physical effort than your average clerk in a video store.

The editor of BNI (see endnotes) tells me the big money is in performing. That is, the Porno Stars become well known through their movies and then take the show on the road, "dancing" at clubs for really big bucks. It's better than being in a band!

I write this column at the beginning of June. Thousands of students are soon going to begin work at Starbucks, McDonalds, Kinkos, or Wal-Mart. They're going to earn $5.00 an hour... before taxes. Meanwhile feminists complain that prostitutes and porno participants are exploited.

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You've heard it before.

"Sorry, we can't hire you because you're not experienced."

"Well, how do I get experience if you won't hire me?"

"Come back when you're older."

Sex work is one of the few well-paying jobs where you don't need a lot of professional experience. It's on the job training. In fact, you can earn more if act like you've never worked in the industry before.

Fresh out of high school? Yes! Your eighteenth birthday? Bring your birth certificate, sign on the dotted line, bend over and smile for the camera.

Stripping, porn, prostitution, it's wide open and ready for you. Let's look at the arguments against it, and then destroy them.

Argument number one: You're selling your body.

The scene: Kinkos. You stand behind the counter. A thin man in his thirties comes up to you. He wears a blue suit. His tie, yellow with little black dots, hangs loose around his neck. He holds his hands in your face. Tiny dirt smudges discolor his finger tips.

"See this?" He shrieks. "This black? I don't pay good money for blackened fingers."

You pull your head away from his fingertips.

"Don't like it, do you?" He shouts. "Well then, fix your goddamn machines. The paper's stuck and I'm getting this... this... stuff all over me."

"Yes, sir," you say. "I'll see what I can do."

You walk over to the self-serve copy machine. You see the guy was trying to feed in thick slick paper despite the sign that says *No card stock*. You have to get down on your hands and knees to open the machine and fish out the mutilated paper. Toner sprinkles down, covering your arms. A few particles stray up your nasal passages, making you sneeze.

"Ah-choo!"

"Ewww yuck!" says the businessman, "that's just what I need. First this cancer-causing blackness, and now your disease. Where's the manager? I want to complain."

Selling your body? Of course the sex biz is selling your body. So is ANY work where you body finds itself in a place it doesn't want to be, suffering things it doesn't want to suffer. WORK is selling your body. If you're going to do it, you might as well get a good price.

Argument number two: Sex work demeans other sex.

Do waiters hate eating? Do obituary writers hate great literature? Do the guys who draw the "How To Use A Condom" pictures hate Rembrandt? Do Kinko workers hate zines? In this society we work and we live. If you can eliminate the former, great. If you can't, then you separate them. Just because something brings you financial reward doesn't mean you have to hate all aspects of it.

Your work is different from your life. Many sex workers enjoy their work. They like being so desirable people will pay for them. They like being worshipped, admired. But even if you don't like your work— who does? You realize it is work and, though what you do at home might involve the same organs, it is not the same.

Argument number three: It'll come back to haunt you.

A Cleveland judge watches porn videos at a bachelor party. He's arrived in the middle. He grabs a beer and sits his corpulent self on the couch in front of the TV. Other friends of the groom squinch to either side. Popping the beer tab, the judge bends it forward and back and sips from the can.

On the screen, is an oreo cookie of sex. A well-endowed colored man (pleonasm?) lies on his back. Lying face down on top of him, the man's well-endowedness inserted in her vagina, is a white woman. On top of the white woman lies another black (tan, actually) body. His tubular appendage penetrates her tighter aperture. The view is from the back. Double pumping, those black gonads hang and bounce like black gonads tend to do. The judge smiles and sips his Heineken.

The scene shifts to the front. Three faces appear in simultaneously staged ecstasy.

The judge coughs, spraying foam out his mouth and nose. He springs forward to attack the VCR.

"Turn that off! Turn that off!" he yells.

"Come on." says the groom to be, "you're no prude, are you?"

"That... that... that's my daughter!" says the judge.

You've heard the story before. It's as much a part of urban mythology as the poodle in the microwave or Richard Gere's gerbil. It may be true, for all I know. But what of it?

When Jennifer decided to do porn movies a friend convinced her by asking, "What's there to loose? You're not going to be Miss America, are you?"

What he meant was that she didn't have to worry about ruining her reputation because she had no reputation to ruin. If you're planning to work for The Moral Majority or some feminist group, maybe you shouldn't get into sex work. (Though it sure didn't hurt Linda Lovelace!) If you plan to work for the government or someplace where you can't bear an arrest record, maybe you should think twice.

But thinking twice doesn't mean you should reject it. Especially if you're American. One out of 5 Americans has an arrest record. (I've been busted twice.) One out of 20 Americans is now in jail. You won't be unique. Besides, there's nothing like reforming from a "sordid past" to bring immediate love from Christian and governmental scum.

But ultimately, does it matter? Do you think sex is bad? Do you think using your body for hundreds of dollars is worse than using your body for $5 an hour? Are you proud of your sexuality? If you've got convictions, nothing is going to haunt you. You can only be haunted by ghosts of guilt. If your conscience is clear, the worse that could happen is a rejected résumé. You wouldn't want that job anyway.

Argument number four: It's dangerous.

Perceived danger from sex work comes from various places: police, customers, bosses, and disease. Let's look at them.

It's true that police often arrest sex workers, especially prostitutes. Nevada is the only place in America where coital prostitution is legal. Stripping, dominatrixing, porno-acting, and other sex work is safer, but even there, folks get busted.

BUT, penalties for consensual sex crimes (except kid-sex) are mild. Usually no more than a fine. Like taxi drivers, sex workers consider fines as a business expense. Given the gender sensitive atmosphere of today's society, its more dangerous being a customer than a prostitute. In New York, they take your car and read your name over the radio in the morning. Other places are doing the same— going after the Johns rather than the whores. All-in-all, the cops aren't much of a threat.

Then there're the customers. This is a real risk, though no greater than for cab drivers or 7-11 cashiers. The answer to this risk isn't to avoid it, but to reduce it.

In the peep show, stripping or movie business there's no problem. Prosties who work in massage parlors also have little to worry about. Just press that hidden button and BANG! Here comes a very big guy with a baseball bat.

It's a summer night in 1974. I'm young and good-looking. (True! I've got pictures!) I stand outside The Ninth Circle, a homobar on Tenth Street. Having failed in selling my four hard inches for the night, I leave the bar and start to walk home. Behind me, I hear foot-

steps. I quicken my pace. The steps behind me speed up. I head for the Sheridan Square subway stop. There's a newsstand there— well lit and always peopled.

When I get to the cone of light around the newsstand, I stop quickly and turn around. He almost runs into me.

Short, about my height, his skin is brown. His features are white, though— like an Indian's (turban, not feather). Black spots mottle his face, like a smallpox victim. A mole nestles itself in the right side of his bulbous nose.

"You want something?" I ask.

"Jew." says the guy.

"That's right," I answer, "now what do you want?"

"I wan jew!" he says, pushing his index finger into my chest. "Jew!" he repeats.

"OK," I say, "I really like you an' all and think you're a dream boat an' all, but I'm only a poor college kid. You got any money?"

"I no have money," he says, "I no need money. I lub jew."

I look at the desperate tears puddling in his eyes. "I'm sorry." I tell him. "Really, I'm sorry."

I start walking South, home. I hear the steps behind me. Slow, stumbling steps. I figure it'll be no problem to reach my apartment way ahead of him. I figure wrong.

I don't know how he gets in the building, but he's right behind me when I open the apartment door. I turn to close it and his hand slams against it. He holds it open.

"I lub jew. I lub jew." he says.

"I'm sorry. I'm sorry." I say, pressing my hands against his chest, moving him backwards.

He gets a foot inside the door, preventing me from shutting it. He's forcing the door open. Putting one hand directly on his face, the other on his chest, I push him hard. He falls back, hitting the brick wall opposite my apartment door. THUNK! He's flat on the floor. Did he hit his head against the wall? I don't care. I slam the door.

Hours later I take a peek. He's gone. There is a stain on the wall.

Sure prostitution can be dangerous. But so can life. Would the scene have been different if I hadn't tried to get some cash out of the guy? I don't know, but it sure is exciting in the retelling, huh? Danger and risk are there in sex work. There's no getting around it. But danger and risk are there in racecar driving, and high school teaching. You don't completely avoid them— at least not if you want your life to be more than flipping burgers. You try not to take foolish risks. You look before you leap. But you still leap.

So am I advising MRR readers to go into sex work? Yes! Where else is youth and inexperience a value? Where else can you choose your own customers, hours, and work location? Where else can you earn a few thousand during a summer vacation? But you better do it quick, or be very good at it. It ain't a job for a 50 year old. Ah well, no fifty year olds read this zine anyway. We only write it.

ENDNOTES:

—> If I've convinced you to enter the sex biz, you can get details on porno wages and other fun stuff on porn goddess Nina Hartley's website at: http:/ / www.nina.com/ sofar.html. You might also check out her incredibly intelligent interview in BNI porno review zine. (130 W. Limestone, Yellow Springs OH 45387) Enclose $4 for the two issues with her interview. Make sure you ask for those specifically, though most any issue is a good one. (Sorry, no pix.)

—> *Holding the torch dept:* Last month wrote I about "Adult Check" access to porno websites. But not all of them require it. A few sites stand alone in the sexual freedom fight. One of them is at: http:/ / 204.244.215.6/ free/ It's a great no-nonsense free sites with lots of arousing stuff, though it's all het. Enjoy yourself.

—> *Site of the month dept:* Well, maybe not the best site, but at least it's got the best name: www.bowelmovement.com

—>My pal Joseph Gervasi sends me good videos in exchange for the crap I send him. What he really wants is a plug in my column. What he doesn't know is that I'd give it to him anyway. His BIZARRE VIDEOS (with a porno supplement) are among the best. To find out, you need to send him a dollar. You'll be glad you did. (Joseph Gervasi, 142 Frankford Ave, Blackwood NJ 08012-3723).

—>*With fans like these dept:* Some idiot subscribed me to EASTBAY (POB 8066, Wausau WI). Eastbay? In Wisconsin? Is this a move by the Greenbay bands to become more accepted by convincing people that they, too, are Eastbay? I don't know, but the catalog is sports equipment and sneakers. With enough swoosh to get to ten Hale-Bops and back. For fans and friends who REALLY want to entertain me, (those Polaroids and videos have stopped coming!) I'm still at PO Box 137, Prince St. Station, NYC 10012 USA. You might also want to visit my fledgling website at: http:/ / www.freeyellow.com/ members2/ seidboard/ Don't forget to sign the guestbook.

—>*Stupid science tricks dept:* Speaking of prostitutes, here's another example of the stupidity of scientific research.

You might know that a chemical compound called nonoxynol-9 is a spermicide added to many condoms. Previous research found that this chemical helps reduce the spread of sex-related diseases.

Investigators for a journal called *Sexually Transmitted Infections* decided to test this. How? They gave Malaysian prostitutes condoms, half treated with N-9, half untreated. They then let 'em alone for six months and checked the results. Surprise: both groups had the same rate of STD infections. Thus, the researchers concluded: "the hypothesis that N-9 added to condom lubricant will confer additional protection from cervical gonorrhea, chlamydial infection, or both is not supported by these data."

What's wrong with this conclusion?

The dummy scientists didn't figure that many prostitutes are not educated and don't use condoms at all. Some customers pay more for not using condoms. So... what did the test prove? NOT using N-9 condoms has the same risk as NOT using untreated condoms. For that they probably got a government grant.

—>*BFD dept:* So the Spin article on MRR comes out and what? Nothing. It's factual. Maybe it tells something to a few folks who don't know. But there's nothing controversial, ugly or special about it. The only thing that made me laugh is that the author says Spin cut some of the original text to make room for the graphics... Huh? The story starts halfway down the page. The top half is blank. Seems like the cutting had more to do with legal fears than graphics.

Former MRR writer Ms. Lily's also has something in that Spin. It's more interesting.

—>*Not the place to start dept:* An internet legal resource reports that in the state of Washington, there is a law against having sex with a virgin under any circumstances. This includes your wedding night. They don't explain how the law is enforced. It is also not clear if it applies to both men and women virgins.

—>*Irony of the month dept:* My pal Kesha write that her girlfriend complains about *Maryland Rednecks:* "shaven heads, chain wallets, cut off jeans, tattoos..." Wowie zowie, times and redneck fashions sure have changed. For me, rednecks were beards, longish hair, a gun rack and a beer belly out to here. The 90s version sounds like a NY hardcore matinee goer. But there are no rednecks in New York. Then again... New Jersey....

When I was preparing to take the MCAT, I realized all too well that there are a lot of things that I don't know. This grueling 8 hour test is used by medical schools to skim the cream off the top. For those who didn't go to college, the sane ones with no debt, you probably don't realize that before they even allow you to take the MCAT, which incidentally costs about a thousand dollars... *A thousand dollars!!!* I paid to lock myself in a room full of ask Mr. Science geeks, all ripping their hair out and gulping Mountain Dew trying desperately to remember what interferes with protein synthesis at the level of transcription and is the correct pathway *rough ER-Golgi apparatus-secretory vesicle-plasma membrane*? But before they allow you this treat, you have to take two full years of pre-med courses, in addition to all other courses required for your major. So unlike the beer drinking, Thursday night rabble rousing, MBA playing, art history and sociology majors, us pre-med geeks did not enjoy the Animal House lifestyle so many equate with college life. But it's a choice right? And I made it mine. No doubt about that. I made the choice to spend twelve years of my life studying and understanding all the functions of the human body.

And honestly, molecular cell biology fascinates the fuck out of me. I know some find studying biology useless; I find proctologists useless. The last place I'd want to be introduced to the fine art of anal probing is in a hospital room, but hey, it's a choice right? After dealing with fucked up HMOs and antibiotic pushing, patriarchal doctors who care more about the health of pharmaceutical companies than their patients; being able to diagnosis and treat minor ailments myself is in-

credibly beneficial. Not to mention combating everyday issues that come up. I know what vitamins to take for PMS, which herbs will bring on a "late" period, how to pass a drug test, what foods give me nightmares and what are some of the most reliable, tried and true aphrodisiacs. Yup, everything comes back round to sex; one cannot live by mitosis alone. Of course the most fascinating part about studying biology is studying about sex. There is a huge difference between the caliber of sex I have now verses when I was clueless about my body. Believe me, a little knowledge goes a long way. Yeah yeah, people have sex all the time without knowing a damn thing about their sex organs. People also have unwanted pregnancies. Those who foolishly believe they have unparalleled knowledge regarding their sex organs merely because they were born with them should tuck away their little baby, bruised egos that cause them to babble on so incessantly. Try listening for a change and perhaps someday, you too can learn everything about anything that's even tangential associated with the reproductive organs of either gender.

Most people won't feel the need to learn about their reproductive organs until something goes wrong "down there." And so much can go wrong cuz weird shit happens in warm dark places. Ignorance breeds STDs, yeast infections, genital warts and botched penile enlargement surgeries. I know a woman that transmitted Gardnarella for five years before she realized what that not so fresh feeling meant. I know men that fail to realize that women have three orifices, all in row, and try to fuck the urethra. I know women that fail to realize they have three orifices, all in a row. And I know men that are oblivious to the fact that their left testicle has ballooned to the size of a grapefruit. Try to get over the grandiose illusion that knowledge naturally accompanies ownership. If that were true, why in the hell are there so many mechanics?

When it comes to sex-positive sex education, San Francisco has plenty of resources to choose from. For those determined to receive a degree in Human Sexuality, nothing more, nothing less, the following institutions offer degrees and/or specializations in Human Sexuality. The first two require prior acceptance into their medical schools, so be prepared to drop a thousand dollars and drink a lot of Jolt, cuz you'll be in for the long haul: Human Sexuality Program UCSF, School of Medicine *(350 Parnassus Ave., Suite 300 SF, CA 94143)* and Human Sexuality Program, Center for Research and Education in Human Sexuality *(Psychology, San Francisco State University, SF, CA 94132)*.

The Institute of Advanced Study of Human Sexuality *(1523 Franklin Street SF, CA 94109; 415/928-1133 www.iashs.edu)* offers graduate programs specific to the field of Human Sexuality. IASHS also offers certificate programs in Forensic Sexology, Associate in Sex Education, Clinical Sexology and Instructor/Advisor of AIDS/STD Prevention. Basic courses in human sexuality are open to the public as well as advanced courses for professionals. If getting a Master's in Sexology seems a little much, San Francisco Sex Information *(PO Box 881254 SF, CA 94188; 415/989-7374 Fax 415/989-7370)* offers a human sexuality course twice a year. The 55 hours of instruction on human sexuality, more than most medical students receive during their professional education, covers all aspects of human sexuality, including sexual anatomy, safer sex, AIDS, pregnancy, birth control, homosexuality, bisexuality, pornography, sex toys, S/M, fetishes, and commercial sex.

Certain individuals can always be counted on for the most up to date, accurate and controversial information about sex. Questions I had this month concerning cock caused me to seek their advice. They research, describe in writing, love and discipline, treat and fix, train and pull train, teach and over the years, have met multitudes of cock. Bill Brent, editor of **Black Sheets** and **The Black Book**; Carol Queen, exhibitionist, erotic writer, sex worker activist and educator; Dan Savage, of **Hey Faggot** fame; and Blue Blade, gorgeous, intelligent gay porn are all cock specialists. Lucky for me, my roommate also happens to be a cock connoisseur. Gay from the day he was born, David hasn't had pussy since pussy had him. Blessed with a cock so huge it never gets fully erect, (that is without him getting a little light headed and fainting) he has spent the better part of his years studying and researching cock. So many have been paraded around my flat, I was beginning to think his bedroom was their natural habitat. David utilizes a hands on approach, has given a couple of orals as well as participating in a couple of blind studies. He knows ALL the ins and outs, what works, what doesn't and what's wrong. He will attest that there were many boys who hadn't the slightest notion what to do without his step by step instructions, so the theory that to own one is to know one, is blown, so to speak. All this cock talk brings me to a letter David just recently received:

Dear David, Thank you for sending me copy of your letter to the editor regarding my op-ed "Will Hollywood ever get it?" I am, of course, saddened to learn of your homosexuality. As you must know, homosexual behavior is dangerous. I urge you to seek help in leaving this deadly lifestyle before it's too late. Through the grace of God, many have done so and are living happy, healthy lives. There are many organizations that can help you overcome homosexuality. You might wish to contact Exodus International. I have prayed that God would draw you near to Himself and guide you out of this destructive lifestyle. Sincerely, Leslie Carbone, Family Research Council (801 G. St, NW Washington DC 20001; 202-393-2100 Fax 202-393-2134 www.frc.org).

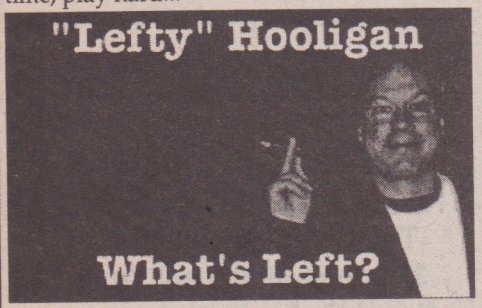
WOW! Those Family Research Council people really care! And I thought all bigots were hateful, intolerant people. I went to their web page hoping to find more of that good, good lovin' and now I understand why people want to regulate the internet. Shame on whoever taught these naughty white men HTML. They stick their noses so far into everyone else's bedrooms, I'm surprised no one has swatted them with newspaper. Their whole lives, not to mention enormous amounts of money, is spent spreading lies and propaganda condemning others. Makes ya wonder what they're trying so violently to hide. The religious right can't seem to stop themselves from molesting children, beating wives, committing adultery, visiting bathhouses, and lying in congress and on the radio. They know, all too well, about "dangerous behavior" and immorality. But why all this projection? Instead of throwing blame, why not concentrate on keeping their boys in their own yard? I'm sure we'd all be amazed at just how safe the neighborhood has become.

Next stop: a fetish commonly shared by both men and women, myself included, is for smooth skin, completely devoid of any body hair. You'll crave more skin to skin contact because shaven skin is silky soft, utterly naked and feels incredibly vulnerable. The easiest and quickest way to achieve this result is with a razor and shaving cream. Many swear by waxing or other non-shaving methods of hair removal. I will often just tweeze out the five pubic hairs I get every month, but not everyone is as lucky. I've seen people with enough bush to clothe a small tribe. Shaven chests, legs and genitals feel amazingly different than hairy ones and since the name of the game is sensation, shaving and sm go together naturally. Since body shaving is considered a female activity by most, scenes when men are tied down, spread-eagle and a sharp razor blade is brought up to their ass and testicles can be at once humiliating and enormously arousing. Plus, shaving works to flush out any Vietcong obscured in that region unaware that the war has already ended.

The basics: Start by trimming the area you want to shave with clippers or scissors. Some use an electric razor first to remove most of the hair, saving a hand razor for their pinkest parts. Be warned that electric razors tend to pull hair, incredibly annoying and non-erotically painful. For the especially hairy beary folk, get out them hedge clippers or rent a tractor, cuz this step makes shaving a lot more manageable. Now, take a long, hot bath or apply hot compresses to soften the hairs. Apply shaving cream (I recommend one with aloe) and let sit a few minutes for even more softening. Always use a sharp razor blade; (strange as it may seem, I get the best results with a razor I've already used once, go figure) dull blades drag and cause razor burn. Hold skin taut and always shave with the direction of the hair, i.e. shave from navel towards crotch. Use short strokes, dipping the razor in hot water often. Once the area gets used to being shaved, finish off by going against the grain for a smoother feel. This may cause more irritation and increase the likelihood of ingrown hairs that itch like a mother! So, know your priorities. Exfoliate and lather up with antibacterial soap like Dial or Betadine, both minimize possible infection and curb nasty ingrown hairs. Proper upkeep means shaving every other day, but don't be too vigilant; the last thing you want is a rash in your pants. Especially with summer coming up.

Finally, sorry for my summer hiatus these past couple months. I was told that many of you searched frantically for my column, flipping pages til you ended up looking like Al Jolson from the newsprint. It's not that I didn't want to turn in my column; I just didn't want to write it. My mood hasn't been all that conducive to fucking much less writing about fucking. Losing Tim was really hard for me. He really was everything to me. He always stood by me, watched out for me and made sure I was fine. And with him around, I was.

We have always just understood each other. I could tell him the most fucked up, sick and twisted, self-centered secret and he would laugh with me, not nervously like most nonperverts do, but really laugh like he knew. He's hard nosed and principled, has an opinion for everything and never hesitates to stand up for his beliefs. Yeah, he had lots of enemies, all truly principled people do. But he also has the most fiercely loyal friends. To know him is to really, sincerely love him. Tim was funny as fuck, sweet and generous and amazingly conscious of everything and everyone around him. He taught me so much and gave me even more. And I can't stop missing him. Til next time, play hard...



We are forces of chaos and anarchy/Everything they say we are we are/And we are very proud of ourselves!

—Jefferson Airplane, "We Can Be Together," *Volunteers of America*

I wanna be anarchy!

—Sex Pistols, "Anarchy in the UK," *Never Mind the Bullocks*

My, my, I've been so balanced these last few columns. Every time now I criticize an activity or organization on the Left I also talk about folks who I think are doing effective political work or mention a DIY way to attack capitalism. Aren't I being just so fair and even handed?

Fuck that noise!

I'm not here to counterpoint each vitriolic statement debunking the loser Left with some "constructive alternative." As you might have noticed, even my "constructive alternatives" are heavy on the fuck-shit-up/wild-in-the-streets attitude. It ain't worth shit in the Hooligan scheme of things without that edge o' chaos.

The spirit of revolt, the love of chaos, nihilistic joy; this is the whirlwind of social revolution in practice. "Its use, its effects, its reasons for coming about are in a constant state of flux." Rosa Luxemburg once described the mass strike in her pamphlet *The Mass Strike, the Political Party and the Trade Unions*. "Political and economic strikes, united and partial strikes, defensive strikes and combat strikes, general strikes of individual sections of industry and general strikes of entire cities, peaceful wage strikes and street battles, uprisings with barricades—all run together and run alongside each other, get in each other's way, overlap each other; a perpetually moving and changing sea of phenomena." Multiply Rosa's mass strike by a factor of 10 and you get some sense of what a social revolution might be like. This is profound social disorder, quite frequently violent, during which working people are taking control of their lives and out of which new societies are sometimes born. The revolutionary chaos of mass strikes and social revolutions doesn't last very long. Yet the experience of even one of these brief revolutionary situations is worth the Left's entire history with trade unions and political parties, which rarely contribute anything to such profound revolutionary moments.

This is the attraction of the idea of "permanent revolution." Essential to anarchism, the ultraleft and "Lefty" Hooligan, Marx also had a notion of "permanent revolution" (see his 1850 address to the Communist League) as did Lenin, Trotsky, Mao, and Guevara. There's a virtual worship of such disorder for its own sake among some anarchist and crusty punks, much as there had been among certain folks in the '60's who mixed New Left politics with the hippie counterculture; a reverence for a state of almost beatific chaos and holy anarchy, peculiar but not confined to youth, which strongly resembles certain left-handed mystical traditions in the world's major religions.

I have more than an ultraleft confidence in these moments of revolutionary chaos in my praise of social revolutions and autonomous small group activism. Of course I believe that social power arises at such moments and matures with the development of class-based organs of self-government; most notably workers councils though I'm by no means a strict councilist. More basic than the argument for ultraleftism, which I will make next column, I have an appreciation of and an affinity for revolutionary chaos, a real gut level affection for when people get out of control in order to take control. My heart skips a beat when the political march I'm walking in takes an unauthorized turn away from the officially sanctioned route. My soul is warmed by riot, turmoil and upheaval.

In this column I praise what furthers these elemental social forces and I attack what hinders them. There's nothing even handed, fair or balanced about that. My only alternative is the self-organizing chaos of people taking control of their own lives.

Returning once more to the home front, Jerry Brown won the June 2 Oakland mayoral election. He's also gotten a little more dangerous since my column last issue. According to the 5-16-98 *San Francisco Chronicle*, Jerry filed papers with the City of Oakland for a strong-mayor initiative on Thursday, May 14. This was a well calculated publicity move two and a half weeks before the primary. Now the zen mayor is campaigning for the initiative that would considerably strengthen his powers as mayor, to be decided in November. Brown's critics maintain he's trying to build an empire. No shit!

Jerry claims the position of mayor is as ceremonial as Queen Elizabeth. Only a strong mayor can solve Oakland's myriad problems, and only Jerry Brown has the leadership and popularity to push through not just the necessary strong-mayor initiative but also the other reforms required to turn this city around. Fucking egomaniac! His Oaklanders First mayoral campaign (now Oaklanders for Change) advocated ethical campaign practices, city charter reform, revitalized downtown shopping, community policing and charter schools; all pleasant enough but nothing that's gonna even remotely challenge the power of capital in this town. Jerry proposes nothing more than to shore up the crumbling public infrastructure for private exploitation.

Yes, Oakland might be a slightly nicer city to live in if the zen mayor's reforms go through. A few more local kids might go to college, it might be a little safer to walk around, union labor might get a few more contracts and a little more protection, tenants might get some sort of basic renters protection. Don't get me wrong, I live in Oakland and I'd rather have these things than not. Most folks would, even though they're merely incremental improvements in desperate lives of work, consumption, silence and death.

I do have my doubts that Jerry can deliver even on such tepid reforms. His proposal for a strong mayor city government is as much a reflection on Jerry's own limitations as on the limitations of Oakland's current strong city council-manager system. Jerry Brown is a maverick white reformer; a renegade Democrat; a Jesuit in all but name strong on ideas and weak on humanity. Which is to say that while Jerry can come up with interesting and creative concepts, he doesn't work well with other people. He doesn't cut deals but neither does he build consensus. He prefers to lead folks from the moral high ground. He likes to lay out the grand scheme, preach from the pulpit, and leave the everyday details to the talent he mobilizes. He's lived in Oakland for just four years now and already he's the city's shining savior. With such an attitude he's likely to face stiff resistance from local and other power elites despite his 58+% voter mandate first time out, which means plenty of obstacles and delays for Jerry's reforms. But even if he manages to push through these incremental initiatives, I don't think they're worth the price of furthering Jerry Brown's political ambitions.

I'm even more certain of my prediction last column that Jerry's bound for a fourth presidential run, perhaps as early as 2000. He's reportedly a member of the new AFL-CIO based Labor Party, which has recently decided to endorse and run political candidates, and I wouldn't be at all surprised if he made his next presidential bid on this third party ticket. A 2000 run in turn will divert his energy and focus with a national presidential campaign and severely cut into his ability as mayor of Oakland to carry through on his reforms. It's possible Jerry will curb his political opportunism until 2004, but the point still remains that he's using Oakland to make a name for himself. Being Oakland's mayor is merely a stepping stone to bigger-and-better things for Jerry Brown. You see, the zen mayor earned his rep as a "lunatic fringe new age wacko" with a malathion drenched two-term governorship of California (1975-83) and three pesky presidential campaigns culminating in a goofy 1992 1-800 candidacy. He's been trying to recreate his image ever since, first with his left coast populist "We The People" radio show and now with his nationally covered campaign to be mayor of Oakland. Make no mistake, he wants to parley a successful urban reform movement in America's 44th largest city into higher political office. Let's not have any illusions now. Jerry's modest reforms are little more than band-aids on the decay and violence in Oakland fostered by capitalism. Such weak reforms are simply not enough

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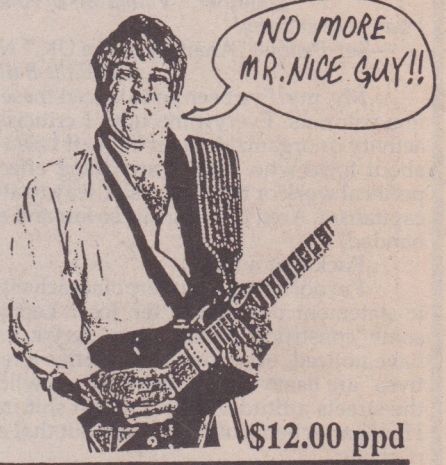

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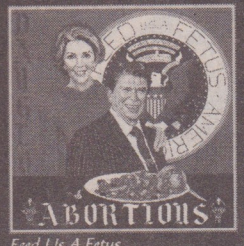

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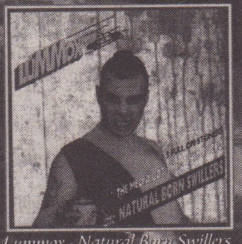

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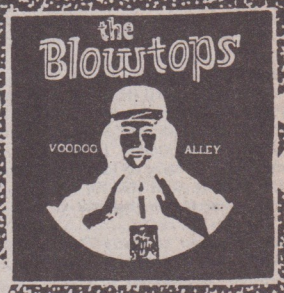

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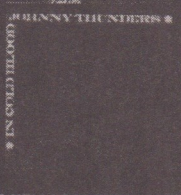

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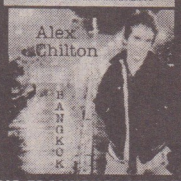

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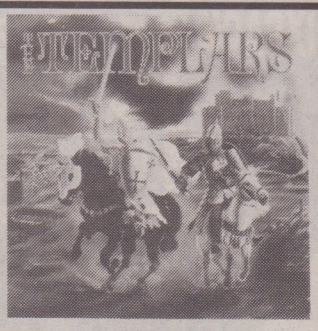

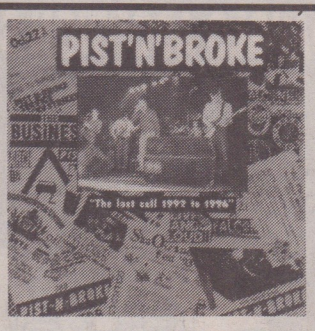

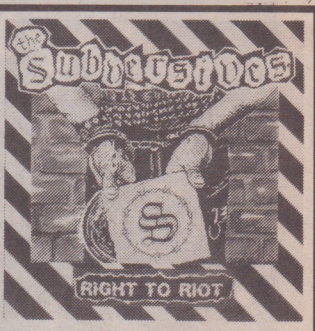

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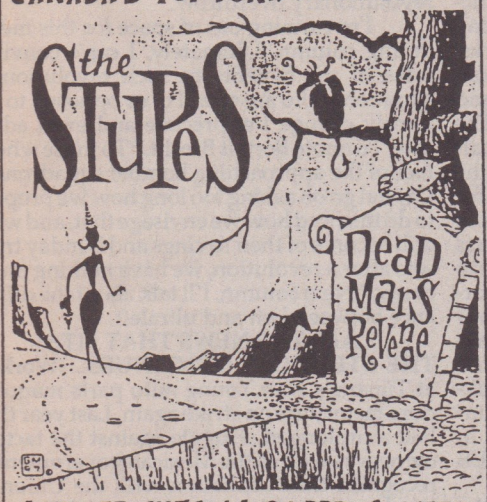

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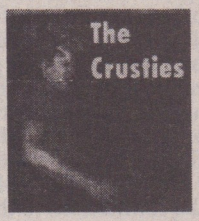

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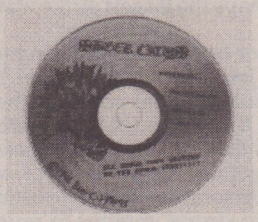

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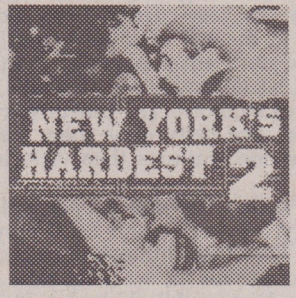

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compensation for helping to boost Jerry Brown's political career.

Now I'm not advocating that people fuck up his reforms. Ignore them maybe, since they're not relevant to solving any of our real problems. The more important work resides in building and maintaining a social movement and ultimately a social power to the left of any elected so-called "progressive" politician.

Oakland, with its long history of radicalism, is just the city to counterpoint Jerry Brown's lukewarm reformism with a social power in the streets.

I talked about the Young Comrades last issue, who take inspiration from the Oakland Black Panther Party, founded in October 1966 by Huey Newton and Bobby Seale. The Black Panthers in turn were heir to the city's much older tradition of militant labor activism as exemplified by the 1946 Oakland General Strike. When nonunion truckers from LA tried to cross the picket lines of the some 1,000 striking members of Department Store and Specialty Clerks Union Local 1265 at Hasting's Department Store in Oakland early Monday morning on December 2, the strikers tried to block the store's driveways. The Oakland police forcefully escorted the trucks through the picket lines, prompting many Oakland workers to walk off their jobs in sympathy with the department store clerks. By that Monday evening, over 10,000 workers were involved in the work stoppage, roaming the city and closing virtually all businesses except pharmacies and grocery stores. The strikers permitted folks to leave downtown Oakland, but they allowed only workers carrying union cards to enter. Taverns too were allowed to remain open, and their jukeboxes were dragged outside to play in the streets, creating a party atmosphere. Desperately trying to gain control of this spontaneous working class insurgency, the Alameda County AFL Labor Council officially endorsed a general strike to begin Tuesday morning, December 3.

The Tuesday general strike paralyzed Oakland and over 20,000 workers attended a mass meeting Tuesday night at the Oakland Auditorium. Thousands more waited outside in the rain and listened to the meeting on loudspeakers. One hundred and forty-two union representatives came out in solidarity with the department store clerks, demanded that the police not intervene in the strike, and endorsed a continuation of the general strike. Workers took complete control of Oakland for the next 36 hours. Bands of workers patrolled the city to prevent looting, monitored grocery stores to prevent food hoarding, and summarily imposed price controls to stop price gouging. Five thousand workers remained massed in front of the struck department store in a downtown area under workers' control. In all, over 100,000 workers in the city participated in the four day work stoppage.

The newspapers called the general strike "unrestrained" and "juvenile." Oakland's mayor called the strike an example of mob rule. Dave Beck, national president of the Teamsters, declared the strike "nothing but a revolution," and unsuccessfully ordered his members back to work.

The conservative AFL had gotten political control of the strike movement however and on Thursday morning, December 5, the Labor Council negotiated an agreement with the city manager to end the confrontation. In exchange for workers ending their work stoppage, the city promised not to use police officers as strikebreaking muscle. This did nothing to help the striking department store clerks, and much diminished picketing and demonstrations continued futilely on Thursday and Friday by dissident rank-and-file strikers. The AFL had succeeded in muzzling the radicalism of Oakland's working classes, but the general strike did grind Oakland to a halt for four days. The workers ran the city for those four days, and this display of working class social power did force the city and the police to take a more neutral position in future labor-management struggles. Subsequently, four prolabor candidates won election to the Oakland City Council. The last of six citywide general strikes by US workers in 1946, Oakland's general strike contributed to the countrywide insurgency of American workers in 1946-47, perhaps the largest strike wave in US history.

Whether or not Oakland can rise to the occasion of Jerry Brown's election by once again constituting social power in the streets to the left of Brown's milk-warm reformism, many would dispute the effectiveness of this strategy altogether. History is full of examples of reformist electoral movements existing along side or giving strong impetus to much more radical social movements. Russia in 1905 and 1917, Germany in 1918, Spain in 1936, Chile in 1970; in all these instances progressive electoral victories paralleled or inspired far more revolutionary popular uprisings in which working people expropriated landed estates, took over factories, and established radical forms of working class self-government. Yet in only one case cited did the social movements to the left of the electoral reformers achieve sufficient dual power to make a successful social revolution possible, and even that was stillborn. The others were brutally crushed, and believe me there are far more unmentioned failures than victories on this list.

I realize that this is a particularly dicey strategy. And it doesn't do simply to paraphrase Rosa Luxemburg's glib comment that in the class war the working class can lose a thousand times while the bourgeoisie has only to lose once. Temporary working class successes confined to this or that part of the world are all too easily isolated and destroyed, and let's face it, world-wide working class revolution isn't very likely any time soon. Can I possibly contend that the revolutionary chaos of mass strikes and social revolutions I praised above is in and of itself worth all the suffering, bloodshed and defeat that is almost invariably associated with such brief historical moments?

Yep.

These revolutionary instances are the basic social crucible for the self-activity, self-organization and self-government of working people. Workers are emancipating themselves as a class at such moments. They are transforming the working class from a class-in-itself into a class-for-itself, from a mere passive social category into the revolutionary negation of capitalism. Social power and socialism are born out of such revolutionary situations. And while social power may not succeed and socialism may not endure, neither can hope to exist without this fundamental experience of revolutionary overthrow.

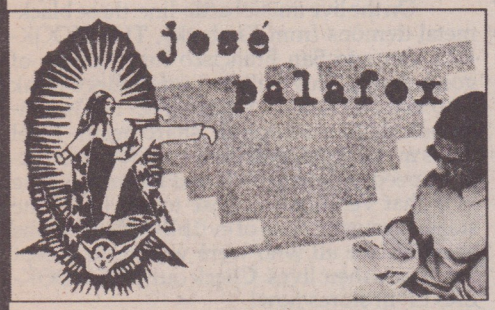
I'm running out of space for this meandering column. Ultimately, I can't convince folks of the benefits to such revolutionary situations who are afraid of or opposed to the unruly change I appreciate and even advocate. To quote Bertolt Brecht: "To those who in face of the approaching bomber squadrons of Capital go on asking too long how we propose to do this, and how we envisage that, and what will become of their savings and Sunday trousers after a revolution, we have nothing much to say." Next column, I'll talk about the difference between Left and ultraleft...

...ALL THE NEWS THAT FITS...

THE STRUGGLE CONTINUES... Workers at Tijuana's Han Young auto parts maquiladora factory are on strike again. Last year they had a prolonged struggle against the factory owners as well as the Mexican government to recognize their affiliation with the Union of Workers in the Metal, Steel, Iron and Connected Industries (STIMAHCS), which is independent of the pro-government CTM labor federation. When STIMAHCS notified the company on March 22 of this year that the workers would go out on strike in 60 days if negotiations for better working conditions were not successful, the company not only refused to bargain, they called in scab CTM union workers to try and oust the independent union. The regular workers struck on May 22 and succeeded in shutting down the factory, which prompted the state and federal government to attempt to declare the strike illegal and discredit the striking workers. Votes were taken of the strikers to try and disqualify STIMAHCS, but the independent union won again 74 to 65. After the vote a federal judge suspended all of the government labor board's actions against the strike and the independent union, and set hearings on the matter for June 18. As of June 15, the strike goes on... ("Tense Chapter in Mexico Union Fight" by Chris Hedges, 6/2/98, *San Francisco Chronicle*, see also 6/98 *Labor Notes*)

SAY IT AIN'T SO, EMILIANO... *Love & Rage* came out with their Jan/Feb '98 issue (v. 9, n. 1) in March '98 and it has an interesting article "The Zapatista Dream: Part 1: from 1983 to 1993" which excerpts a French book of interviews with top EZLN leaders. In it they talk of their roots in Marxism and Leninism and how they went about indigenizing their movement. Okay, we'll ignore that Zapata was an indigenous Mexican anarchist communist. It's not the first time that Leninist types have appropriated the popular imagery of a nationalist, socialist or even anarchist folk hero to symbolize their vanguardist aspirations. Witness Augusto Sandino vs. the Sandinistas. But then there's the twisted irony of the "North American anarchist federation" *Love & Rage* so slavishly supporting the EZLN in their theft of *L&R*'s own anarchist tradition. Next thing you know those wacky anarchists at *L&R* will be organizing solidarity for Cuba and apologizing for Fidel. It's June 15 and the March/April issue still hasn't hit my newsstand, so I can't tell you about Part 2... (v9,n1/jan/feb '98; $1; *Love & Rage*, 2441 Lyndale Ave, So. Minneap-

olis, MN 55405). Zapata's turnin' in his grave... **PERSONAL PROPAGANDA...** I can be contacted at hooligan@sirius.com. My book, *End Time*, can be purchased from AK Press (POB 40682, SF, CA 94140-0682) for $10. Keep sending me your newsworthy items and interesting news clippings c/o MRR.



"We want no condescending saviors"
The International

May 10th. 6:30 p.m. 17th and Capp, San Francisco, Ca.... "This show was put together as an attempt to cut through the head-bobp-pin', hands-in-the-pockets, lifeless ritual that punk rock concerts have become/been, where 'all they want is your money, and all they need is your numb nod of approval, and all they demand is your silence.' So tell me punk: Are you going to hand it to them?" This was taken from a flyer for a show earlier this year. The bands included Submission Hold, Former Members of Alfonsin, Rocket Science and Bread and Circuits (a band I play drums in). Having played many shows before, I can definitely say that this was more than just kids playing music for their friends. It was that too, but, this was also a show where kids talked about other things than just new records or what new bands to see. There was a slide presentation, an art installment about "Images of Starving Women," and other very personal art.

When was the last time that you were at a punk rock show and people wanted to talk more than listening/playing music? Since this was Bread and Circuits second show, I was a little nervous. Hanging out with folks and eating good food made the atmosphere at show less threatening and more inspirational. Whether or not you were in band did not matter if you wanted to communicate your thoughts/emotions. Many people spoke that night. It felt good to be part of this.

While recognizing the limitations in talking about something that happened night, I have chosen to write about it because I have seen this sort of shit happen yet nobody-including me- said anything. My point in this is not to point fingers or to impose ideologies on people. Although I feel that the May 10th show was one of the best shows I've been to, I felt that that kind of weird about the slide presentation by Martin R. When Martin told me about his senior thesis, I felt happy to see other punk rock kids in college doing research on punk/hardcore related material. In his thesis, "A Traffic in Suffering: Photography and the Aesthetic of Violence," Martin focused on "painful images" in photography. He wrote about some of his research in the Nov./Dec. issue of *Punk Planet* and *HeartAttack*. When Martin asked if he could do a presentation at the show, I thought it was a great idea. I even lent him my slide projector. My disagreement with him became obvious a couple of months later in a single-spaced four page letter he wrote me.

Until I read Martin's written material on the popularity of the "power violence" music scene and its' use of violent images of human suffering advertisement; I really had not thought much on the subject. His critique of bands that reproduce these "violent images" - in fanzines, records and T-shirts- without realizing 1) what these images mean 2) and in what context they are reproduced is well taken. My problem with Martin's slide presentation was the way *he* presented his work.

As Martin finished his presentation, I felt the urge to get on the mic and say what I felt. And so I did. I felt angry at the images because of the way some bands have chosen to use these on the front cover of their records without realizing the dehumanization that these photos represent. But what really pissed me off more was the way in which Martin-with a B.A. in anthropology- used his position of privilege as "the interpreter" [anthropologist] in discussing the "raw data" [native informants, or in this case, violent images]. While recognizing the complexity in speaking and writing about this subject, I felt that he did almost exactly the same thing that he was criticizing other people for doing: using graphic images to assert his position that all violence is essentially the same while not realizing the freedom he has in calling for pacifism. This is typical of anthropologists in "interpreting the raw data" to assert their world views on whole cultures. The whole notion of "objectivity" in this process also depends on who you are: if you are a journalist covering the recent uprisings in the southern state of Mexico, I can bet that both, the story of the Mexican military and those of the peasants rising up against them will be totally different. And so, as Martin told me in a letter to me [5/24/98]: who is to say who is "right and wrong?"

In his analogy of some Operation Rescue nut and a Vegan Reich kid blowing up buildings for their causes, Martin says: "You can't say one's right and the other is wrong because in essence they're both using violence to solve personal/political conflict. They each feel their ideals are under attack and in response they react with terrorism" (p. 4). Its pretty interesting how he used his slide presentation to rally folks to around his call for ending *all* violence. Martin, did you ever happen walk late at night and had to use violence to defend yourself against a potential rape? Did you ever feel that, not only were your "ideals" -but your very own life- was in danger of extermination and so you had to organize for example a Black Panther Party for Self Defense? I will be honest, I don't like pacifists who speak from a position of privilege and try to force their condescending shit on other folk. I have much respect for Martin as a person but not pacifism as an ideology.

Secondly, when I got on the mic I said that I felt that the way Martin represented these images portrayed people of color merely as victims and not as human beings with agency who can and do in fact change their conditions through insurrections. I never claimed to "speak for all people of color as you [referring to me, José] call them" (p. 2). I was merely trying to address the whole question of violence vs. non-violence in a different context. Martin, as a pacifist should be respected for his ideology but he shouldn't have gotten so defensive about people challenging his outlook on life. For too long now there has been this whole white male guilt trip in punk rock and its time that people do something to change that. Its not enough for kids to just wear "End Racism" T-shirts or to even take violent photos off their record covers. If the world is set up in a way where 358 billionaires control more wealth than nearly half the people of the planet while 3 billion people (in mostly "Third World" countries) are forced to live on less than $2 a day, something drastic must be done about it. If I sound impatient it is only because I am. If people have different strategies for social change, that's fine with me, but don't claim "objectivity" while imposing subjectivity. There is a difference. This short column is not an attack on Martin but merely my interpretation of what happened that night. Much more should be included in these pages but time and space will not allow it this time. If you are interested in reading Martin's work, you can contact me and I will gladly put you in contact with him.

ON THE ATTACK

America's oi heroes the WRETCHED ONES have a great new EP available this month on the Headache Label. It seems that four different fly-by-night labels have jerked the WRETCHED ONES around with various "compilations" so the band put the tracks out themselves - and you are going to like it! First the mighty WRETCHED ONES cover "Pirate Love by JOHNNY THUNDERS and quite a version it is! Then you get a POISON IDEA cover "Just To Get Away". Yeah! These two bands just kind of go together! Next up is a cover of the STRANGLERS "No More Heroes" which shows that the WRETCHED ONES can play a wide variety of good punk. Then as a grand finale you are serenaded with an oi cover of "America the Beautiful". An interesting mix of material which is essential for all WRETCHED ONES fans. Write: Headache Records, P.O. Box 204, Midland Park, N.J. 07432. Look for the third WRETCHED ONES LP at the end of 1998!

The tough oi band from New Jersey SQUIGGY has two records out this month. The first EP is on Headache Records and its called "Middle Class Rebellion". This 7" has some good songs on it. The title song expresses some of the frustration of the working class: "We work twice as hard and at half the pay. We're all created equal, yet we have no say." In "Block by Block" SQUIGGY condemns the crack-smoking welfare cheats who rule the streets. "Born Again" lambasts the religious

fucks who put devoutness above social responsibility. SQUIGGY has hard politics and a hard oi sound. Give a listen.

The second SQUIGGY record this month is a split EP with THE OUTSIDERS once again SQUIGGY confronts the issues head on. "Pull the Trigger" reminds the youth not to trust the lies they are fed as "history". Don't let them "manipulate and control" with you. SQUIGGY makes a pronouncement "to all the jackasses who think we are Nazi's, WE'RE NOT!"

THE OUTSIDERS side of this record continues the oi/punk theme with some melodic oi tunes that feature good singing and energetic guitar and drum parts. In "Outsiders" the band sings "Is it 'cause I'm different, cause I'm not the same as you? Is it cause I stand to oppose, stand against their point of view? If you settle for what they're giving, you deserve what you get. If you think you've seen the last you ain't seen nothing yet!" This is good oi music accompanied by good lyrics. In "Frankie", the OUTSIDERS feel strongly about this country's bad treatment of Vietnam Vets: "Frankie had tried but couldn't cope. Modern medicine his only hope. He applied for aid which he didn't get. No one gives a shit about the vets. I won't be a soldier in your war, if you won't tell me what you're fighting for. I won't be a soldier in your war if you won't tell me what I'm dying for." THE OUTSIDERS are really strong on this release! Keep your eye on these guys!

Pelado Records has a couple of good releases this month.

Start with the EPILEPTIX/DRUGGIES split EP. The EPILEPTIX deliver more of the wild demented punk tunes that they've become infamous for. The fun starts with "Piss Me Off" goin' full bore down the fucking toilet and then gets even more nuts with "Losing Streak", that reminds one of some of the ugliest moments of the DEAD BOYS or the NEW YORK DOLLS. Classic trash! Flip this offensive slab over and THE DRUGGIES play their song "Mr. and Miss Ogeny" which is a warm-up for their fine cover of the old STATE song "No Illusions". Good shit!

Next up among the Pelado selections is a rockin' 45 by the CHEMO KIDS. The band starts out with a fast number "Do The Retard", that has a catchy melody and punk-rock hooks. Andy Slob has done a good job of recording these guys. Next you have the CHEMO KIDS doing "No Use for You" which keeps up the STITCHES type of momentum these rockers started with. Check it out!

While we are on the subject of the STITCHES- got to see those crazy motherfuckers down at Dohenys in San Clemente- the place got all fucked up- the bathroom doors torn off the hinges and reduced to kindling. Opening for the STITCHES was SMOGTOWN- you are going to be hearing more from these guys. Locate the SMOGTOWN EP on Hostage Records, 7826 Seaglen, H.B. 92648. "Suicide" and "Nobody Cares" have a good U.S. BOMBS feel to them.

For the thrash crowd we have a good compilation this month on Kangaroo Records called "Songs from the Gutter". This brutal hard-core punk sampler includes BROTHER INFERIOR, "Oklahoma's finest", doing "Collective Conscience", OUT COLD from Massachusetts playing "No Solution", YAWP with their tune "Inhuman Atrocity", FINAL CONFLICT doin' "Abort", the BOILS from Westchester, Pennsylvania doing "Anthems", and last but certainly not least SEEIN' RED playing their song "Dream". Whew! No prisoners taken here!

FINAL CONFLICT also has a hard-as-steel EP out on Crawlspace Records. This fucker starts out fighting with "Strange Notes" and keeps on kicking ass right on through the DEAD KENNEDYS song "Nazi Punks Fuck Off". Listen to this!

A guy would have to be a stupid asshole not to appreciate what Mike at Beer City is doing with his constant flow of young bands coming out on a regular basis. Sure, there's some throw-away generic shit that gets recorded too, but the majority of these bands have something worth checking out, be it hardcore, punk, or rock n' roll. The selection featured this month is just that: rock and roll. THE MURDER CITY WRECKS have one o.k. song on their new 45, the slow THUNDERS-esque "American Hero", but the other side rocks way harder! "Hell Is Where My Heart Is" has the flavor of an old FLESH EATERS or GUN CLUB song. Spin this one.

For you poor fucks who couldn't make it to the CONFEDERACY OF SCUM supershow August 29, 30, 1997, in Lawerence, Kansas, you're in luck! Jeff Skipski over at Baloney Shrapnel has released a CD of the sordid event! The CD features: LIMECELL doing some of their classics like "Crack Hooker" and "You're Nor Punk, You're Dirty". CONQUEROR WORM playing, "Good Times They Come" and "Hot Summer Nights In the City" amongst others, COCKNOOSE with their mean spirited "Kick in the Teeth" and "Bloody Chainsaw" plus three more, HELLSTOMPER with the rough and tough country ballads" Grandpa, Daddy and Me" and "Son of the South", the esteemed RANCID VAT playing "Crusher" and "Hostile City, USA" with several more jewels, the Commander in Chief of the CONFEDERACY OF SCUM, Jeff Clayton and ANTISEEN with "Self Induced Lobotomy" and "Mean Woman Blues", and lastly CRETIN 66 with Cosmo and Clayton doin' "Kick Out the Jams". What a show! Jeff Skipski did you right this time cowboy! Get it. Order all your CONFEDERACY OF SCUM shit from Baloney Shrapnel, P.O. Box 6504, Phoenix, AZ 85005.

You European oi-boy, boot-boy fucks are in luck! The world-famous "Chaos En France" compilations have been rereleased. These compilations, comprised of Volumes One and Two on LPs, contain some French street punk nuggets you will be hard-pressed to find elsewhere. Included, amongst other, are: TROTSKIDS, KAMBRONES, REICH ORGASM, KOMINTERN SECT, NANA BONNARD, and SK NIX. These LPs are expensive this time around but you might consider them for a good overview of the streetpunk of early eighties France.

A good streetpunk CD came into Maximum Rock n' Roll. It's called VOICE OF A GENERATION "The Odd Generation". This CD-EP out of Sweden is quite strong. Good guitar playing accompanies fine singing. Six good songs appear on this little treat and you might even be able to overlook the piano-playing on one.

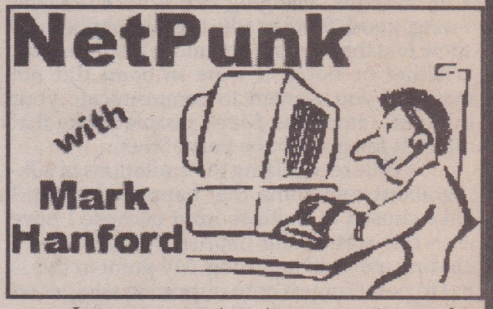
One of the better oi/streetpunk zines to grace these pages in a while is UPSTART. This issue, UPSTART #1, has nice layout and quality printing. There's good interviews with DISTRICT 13, and the MAIN STREET SAINTS and thorough and insightful record reviews. Give this zine a look. UPSTART, P.O. Box 10005, Kansas City, Missouri 64171. $2.00 ppd.

On the live music battle-line: those black-metal demons from Kentucky, THE HOOKERS, came to San Francisco for a couple of good shows. This isn't that safe college punk crap you J-CHURCH wimps like - this is dangerous devil-music with sharp teeth. Noel plays metal guitar with hell-bent for-destruction speed. Adam growls and intimidates the kids that venture too close to the lip of the stage. A rousing dose of evil blood-letting was available for all who were willing to accept Satan into their lives. Check out THE HOOKERS LP in stores now!

THE WORKIN' STIFFS are playing harder than ever! Dave and the boys have been playing a SEX PISTOLS cover for a while. Now the WORKIN' STIFFS have included "Where Have All the Boot Boys Gone" by SLAUGHTER AND THE DOGS. Great!! The band is on a roll! Kevin and Eric together are the best bass and drum combination you're going to hear in these parts right now. Mike's guitar is taking on new dimensions all the time. The new material is very strong. Look for a full length on TKO Records very soon.

I got a chance to hear some of the preliminary mixes of the new DROPKICK MURPHYS songs with AL BARR on vocals and I am here to tell you that this is the best material that the band has ever done! The chemistry between the band members is obviously better- there's no stopping the DROPKICK MURPHYS now! Look for "The Curse of A Fallen Soul"- Coming soon to a turntable and a stage in your town!

Till next month...
See you around.
I'll be seeing you.
See you 'round.
See you in hell!



Late summertime is a great time to hit the road. August is usually warm in most of the US, and so it makes traveling, camping, and hitchhiking more enjoyable. With that in mind, I've collected a bunch of links for you to use before you take off on your roadtrip to wherever. If you don't have a car or cash for bus fare, hitchhiking may be your best bet for getting around, although if you're a gutter punk you may find it harder to grab a ride than if you are a bit less crusty. Anyway, a decent list of websites, newsgroups, and the like related to hitchhiking is found at http:/ / www.suite101.com/ links/ page.cfm/ 92. You'll find a lot of advice on traveling for free

in this assorted collection of web sites, so it should be your first stop.

One of the things I love about the web is the free flow of information, even when that information can be used to get you killed. With that in mind, I present the Train Hoppers Space (http:/ / www.catalog.com/ hop/) which is a collection of links for those interested in hopping freight trains. There are so many dangers involved with hopping trains, you'd have to be a bit crazy to do it, but if you're gonna, you should probably do it right, and that means you should probably visit this site. A good companion to the Train Hoppers Space is the Freight Train Hopping Dangers page at http:/ / www.amp-lifiedintel ligence.com/ TrainHoppingDanger. html. This site will tell you how to avoid getting your neck broken by accident while sleeping, how to keep from falling beneath the train and getting cut in half, etc. A word of warning: While this page contains no graphics, the links from this page contain a LOT of images of severed and mutilated bodies, all of whom died in train hopping accidents. It's enough to scare the saner among us from ever considering riding the rails. You've been warned.

So, after you get to where your going (for that day at least) you need to find someplace to crash. There is always the old technique of hooking up with local punks and crashing at one of their places (actually, I haven't done this for several years, so I'm curious if it still works), finding a campground where you can throw down a sleeping bag and / or tent, or finding more interesting places to sleep.

The web has a ton of websites devoted to camping, and you can often find listings of campgrounds where you can stay for free (especially if you don't have a car) or very cheap. The Wrolin Camping 'Round the World site at http:/ / www.wrolin.com/ campindx.htm has an index of campsites listed by state and country. This is by no means a complete campsite list, but it is a good start.Another good camping resource page are the Great Outdoor Recreation Pages (http:/ / www. gorp.com/). While this contains all kind of information about huntin', fishin' and the like, it also has a lot of good info on finding campsites and sleeping in the outdoors. Very useful, and hey, now you'll know how to clean your gun.If camping isn't your style, then how about sleeping in airports? Figure it this way. There are a lot of travelers who miss flights and are forced to hang around the airport overnight. In most cities, security guards won't bug you if you look like you are waiting for a plane, and if you can get use to periodic announcements over the loud speakers, you've got it made. And guess what, there's a web site that rates the best airports to sleep in, and allows you to submit your airport sleeping experiences. You'll find out all about it at The Budget Traveller's Guide to sleeping in Airports at http:/ / www3.sympatico. ca/ donna.mcs herry/ airports.htm.

Finally, for those of you with a little more cash in your pocket, you might try staying at a hostel. Some hostels are better than others, and some have certain membership requirements or age limits, but you should be able to find out almost all you need to know from The Internet Guide to Hostelling at http:/ / www.hostels.com/. This guide lists hostels from all over the world, so you can use it to plan your low cost overseas vacation as well.

Now it's time for a handful of punk rock sites. In a column a few months ago I told you about a bunch of cool punk radio sites. I got e-mail the other day from Scott Bass, who's doing a new show called Gift Wrapped Crap on the Antenna Radio site (http:/ / www.antennaradio.com). Right now as I'm writing this I'm listening to his show (right now it's the Diodes, and coming up are Avengers, Subhumans, Eater and more). Cool stuff.

Though he doesn't exactly have web site design yet (hell, this guy doesn't even have a connection to the net, he does this from a library), the LiveYoghurt page at http:/ / members.xoom.com/ LiveYoghurt/ is an interesting little collection of rants and silliness from this Brit. At least worth a few minutes of your time.

I got another e-mail from Jos of the band Seein Red (from the Netherlands) asking me to check out their page. Quite a bit about the band here, a few pictures, lyrics, but, unfortunately no lyrics. By the time you read this, you'll probably have missed their US Tour, so you'll just have to deal. The Seein Red homepage is at http:/ / www.xs4all.nl/ ~gniffel2/ .

Okay, so that's gonna have to do it. I'm leaving on a road trip tomorrow and have to pack. I've also got to print out that list of airports. You can e-mail me at hanford@cruzio.com or write to me at PO Box 8059; Santa Cruz, CA 95061. Finally, check out these columns online at http:/ / netpunk. base.org See ya' next month.

Alright kiddies, I recently established some new contacts since all my old ones didn't like being gossiped about all the time. Anyhoo it looks like more barband working class oiwhatever type stuff this month, you know the kind of bands that would actually write songs about how they hate me and send angry skinheads after my family. Ya gotta love it.

Ok, I thought it was funny when I heard that Mike, singer of the DROPKICK MURPHY'S, quit so he could pursue a career as a fireman. Then I made wisecracks how firemen are all really fat drunks etc... The story gets even better when you find out about the rest of the band freaking out on losing their little band. Panic has come over them and their and they're on a mad rush to recruit a new singer. Their first choice was the mighty Bill McFadden of the BELTONES from Florida. Hey, the guy's got the gruff voice, the new creepers and is Irish as a leprechaun. Sure the bright red hair is a bit much, but he's known to beat up a lot of 14 year old kids when they make fun of it, so its all good. So, Bill says he don't wanna move to no Boston, the damn Dunkin Doughnuts there close too early, so they offer to fly him up for practices. Oh well, Bill said no way, he ain't buying this big time Oi band baloney, everyone knows the BELTONES are much better anyhow. So the next candidate is Sean from NYC's TRUENTS, Sean goes up and tries out but the band realizes that Sean is a Brit and they think it would be frowned upon by their IRA bumperstickering families as well as the boys at the bar, so Sean is out. Then it dawns on them to look for someone from Boston. Since the other two would increase rehearsal costs to $100 an hour, so they settled on Al from The BRUISERS who isn't Irish, but can get the job done and although he took the policemen's test, its doubtful he'll get in with all those jaywalking and skateboarding tickets he racked up when he was 25. One of the reasons for the big panic attack for a new singer is that they have a European tour all set up with Agnostic Front. Hey, if Pansy Division ever had a chance to get on a bill this is it. They asked The Casualties from NYC to go along as well but Jorge is afraid their make him cut his hair. Hey there is still a LA vs. S.F. rivalry so I hear, although unlike the Boston/New York one you can't bring sports into it, damn hippies up there. Lisa from the BOBBYTEENS was heckling the Stitches at a Gilman show, so Johnny from the Stitches shoved his guitar in her face. Since she only eats guitars for breakfast she took offense. The next night Justin from the Infections who I heard may be breaking up and also serves as Lisa's significant other showed up at the Stitches show to exert revenge punk rock style for his honey's two black eyes and busted nose. A scuffle broke out, nothing major, but the Stitches trashed the club after the show. Johnny ran away with a few scratches and was rushed to an all night hair stylist. Mark McGee from The ANTI-HEROES recently served jail time for starting a riot at a Descendants show a few months ago in Atlanta. Apparently he was sitting on the stage where he wasn't supposed to and the tour manager told him he looked just like Dr Zaus from Planet of the Apes. Hey I would've caused a riot too, I mean next to Ricardo Montelban, I can't think of a worse looking character in that movie. The riot ended with Bill from The Descendants getting hit in the head with a crack vile, oh I mean a coke bottle.

Ok, the guys in BLOODLET from Tampa, FL have fellacio contests with each other in the van traveling from show to show on tour. Now what I heard is that for the record, their not gay (does it state that on tax returns yet?) but its just something to do when you're bored on tour. There's just no good fanzines out there anymore ya know.

Duane Peters from the US Bombs punched Belvy, from the NY band, LIBERTINE, hard in the face during a recent show the two bands played together. His reason? He stated he just did not like the guy. Jesse of the CRIMINALS was spotted picking up 13 year old fishnet clad chicks in Cincinnati , the only thing about this statement that surprises me in the least is that I finally fucking spelled Cincinnati right! Woo hoo! Britain's almost all-girl band, The DIABOLIKS, featured four sets of presumably female legs on the back cover of their recent 10" album 'Itching for Action' -

which caused many people to ask which pair of legs belonged to guitarist Dan. Now, anyone who's seen her go-go dancing at London's notorious Frat Shack club will have realized that one pair of those lovely legs belong to none other than Domi Malacarne of The Sires/ The Dirty Burds fame. But - my inside sources have it that on their next record The Diabliks will feature four pairs of breasts on the back cover. This time they're just gonna make Dan shave his chest and put some ice on his nipples, so all Album cover Jerkoffs (you know who you are) be fair warned. Sue Blank got fired moved to BOSTON to book tours and do abortions ooops tattoos in her basement. Since she doesn't manage the BLANKS anymore, she's just gonna have to come up with a new name. Some suggestions so far are Sue This-Tall and Sue Usedtobeemoin1992, but I don't really like em, if you got any suggestions you should email em and I'll tell people to start calling her by the best one. See I can abuse my punkrock powers every once in a while. NYC Kings of Punk Rock DICK ARMY are on tour and they picked up a live sheep walking along the road in case they get hungry. For some reason they are having a hard time finding places to stay and Rob the bass player has a nasty rash. There is an upcoming DISCHARGE record, supported by a US tour, and stated Terry Bones, ex-BUSINESS member. The band will have a mostly original line-up and will be supporting METALLICA throughout the US and Canada. Hmm, last time there was a Discharge tour people throw heaps of garbage at them. I suggest this tradition be passed along for the new lineup. Hey remember the place you send you hot rumors is AnneRKey @msn.com. Keep it rollin in.

"No that we're coming up on the end of the term, you may be asking yourself: How did the United States of America become the world's wealthiest, most powerful country on earth?" Ben's history teacher asked his class. Ben checked his pager: Only four minutes until the end of the period.

"The answer," Ben's history teacher droned on, "is that might makes right. The whites who settled this country were willing to do anything that it took to build their new country, up to and including murdering the Native Americans who lived here when they arrived. Our country, more than any other in recent history, has always been willing to resort to military force and economic coercion to defend and expand its interests. And that's why we get to live in a country that enjoys the highest standard of living in the world."

Ben's history teacher was in the middle of writing the next week's reading assignments on the board when the bell rang. Actually, it buzzed, the same way the phone chirps when people say it rings. Anyway, Ben sprang for the door.

As Ben rounded the corner between Central and East Units, he felt a sharp pain in the back of his head. Stunned, he fell backwards as he realized what had happened—Tom Saunders had rapped him with a hand full of rings. He felt Tom's hand move around greedily in his right pocket and extract the roll of six singles he had carried with him to school that morning. Then the pain returned.

There was no point reporting the incident to the principal; Tom Saunders was Bill Saunders' son. Bill Saunders was the principal.

Now broke for the day, Ben decided to skip lunch and shoot some hoops in the gym. His baseball coach, Mr. Edwards, came out of his office and walked up to him. "Son," he said, "I'm afraid I've got some bad news." Ben studied the coach's face, wondering why the school would select someone in his position to tell him that his mom or his sister were dead.

"I'm cutting you from the team. You just don't hit the ball as hard as the other kids. You've gotta hit hard if you're going to make varsity. Maybe next year." The coach returned to his office, pretending to look concerned.

That afternoon after school, Ben dicked around the video arcade at the shopping center, hoping to find a friend to loan him some quarters. When no one turned up, he checked the coin return slots of every machine, and then of every pay phone he could find, but he had no luck and wandered home lackadaisically. He lived in an ethnically-diverse neighborhood, which meant there was always trash blowing down the street. He saw a police cruiser slow down in front of a building where three young men were sitting on the stoop talking. "Hey, Pedro!" the PA system on top of the cop car barked. "Get your spic ass off the steps!" Unfortunately, his mom had come home early.

"Where the hell have you been?" Ben's mom screeched at him. "You should have been doing your homework for the last two hours!"

"I did it at the library," Ben lied. "I needed the encyclopedia to do some research."

"Don't lie to me!" Ben's mom exploded, smacking him hard across the cheek with the back of her hand. "They closed that library two years ago!" He could feel the spot where one of his mother's knuckles had connected with the soft spot just under his left eye. He'd probably have a small welt by tomorrow morning.

Ben's mom broke down into tears and apologized for hitting him out of frustration. She knew she wasn't a good mom, but she couldn't help it. She was working two jobs because Ben's dad paid so little child support. It was strange—Ben's dad was rich, which you'd think would mean he'd have to fork over a lot for his kids, but instead he spent his wealth on an expensive lawyer who devoted his talents to making certain that Ben's dad hardly paid any child support.

That evening Ben and his mom and his sister watched the evening news as they ate their supper, which was mac 'n' cheese with garlic. The President was thinking of dropping bombs on some Arab country. Jeff Greenfield said it would probably be a shrewd political move, since the country in question was too weak to do anything about it and, even though thousands of people would be blown up, military force would probably be good for 15 points on the Gallup poll.

Ten o'clock was Ben's bedtime, despite the fact that he was never tired until at least 11:30. Every time he'd tried to argue about it, though, his mom had the trump card: It was her house. She paid the rent and she paid the bills, so she made the rules. Besides, she wielded a mean backslap. So Ben laid in his bed for an hour and a half, staring at the ceiling. He thought about how much he hated his baseball coach. He thought about how much he hated the kids who hit the ball further than he did. He let his rage swirl around him, floated in it, took a deep breath and drifted off to sleep.

The next morning, Ben waited for the sound of the garage door closing, which indicated that his mom had left for her job at the refrigerator factory, where she attached refrigerator doors to refrigerator bodies for $9.50 an hour. She'd used to have a good job, a union job, but the factory where she'd worked closed down to get rid of the union and reopened under the same management and a different name a little later.

He got out of bed quietly, so he wouldn't wake up his sister and went into his mom's bedroom. It was a weird place. His mom and dad had once made love there, but dad had left because he had gotten richer and more powerful and wanted a new wife that befitted his increased wealth and power. All that was left now was the furniture Ben's dad had bought at Ethan Allen.

He took his mom's Glock out of the night stand, made sure there was a full clip inside the handle and dropped it into his backpack.

Ben wasted no time upon his arrival at school. He went straight to the gym, where Mr. Edwards was talking to the Gibson twins, both of whom could hit the ball substantially harder than Ben. Ben pulled the gun, aimed it at Mr. Edwards and shot him. He looked down at the tiny hole in the center of his chest, and fell face down on the foul line. The Gibson twins—no one ever knew which was which—stared at Ben. Ben took aim and shot each of them in the head: One, two. They wouldn't be playing next week either.

Down at the police station, Detective Walters asked Ben why he had wanted to kill Mr. Edwards and Dale Gibson and Dan Gibson. "I have to admit it, I'm puzzled," said the detective. A camcorder was recording the interrogation. "You're a good student—straight A's, almost. You've never gotten into trouble before. Why'd you do it?"

Ben tried to think of a good answer. After all, he'd be quoted in the newspaper, and he didn't want to come off sounding like an asshole. But he didn't want to lie, either. His mom couldn't afford a good lawyer, so he'd probably be tried as an adult. He was going to go away for a long time. Telling the truth seemed like a good idea.

"Don't worry, I don't have ADD or anything like that," Ben said brightly. "If anything, I pay attention too much."

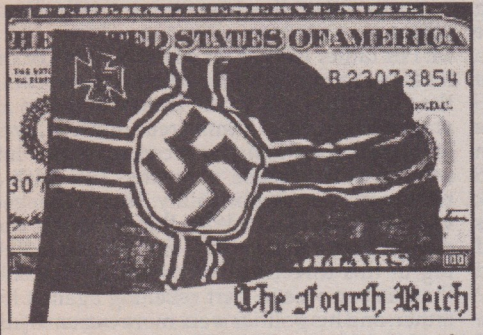
Disposable Income Alert: For the first time in ages, I can recommend that you drop your hard-earned cash on one of those tribute records to lost heros of early punk rock. "Put Your Tongue to the Rail: The Philly Comp for

Catholic Children" isn't exactly going to get the Pope's blessing anytime soon; it's a full-length collection of Philly bands doing covers of Jim Carroll songs. Carroll, best known for his 1980 single "People Who Died" ("Judy jumped in front of a subway train/Eddie got slit in the jugular vein"), was a one-hit-wonder with a poetic sensibility more in common with Richard Hell than anything else, and the records that died include his best stuff. All the covers offer versions that are imaginative without being wanky, so send a $12 money order to: Rockslut Records, 1242 Federal St., Philadelphia PA 19147. For info e-mail: OswldSmerk@aol.com.

Got Lilliput? I've been looking for, but can't find, the double-CD compilation by Lilliput released in 1993 on the Swiss label Off Course Records. Lilliput, a/k/a Kleenex, was a spin-off of the proto-punk band X-Ray-Spex. If you have it, and are tired of it, and want to let me have it, I will give you original Rall art, signed books, whatever. Name it—I have to have this damn thing for an article I'm writing about them.

New Book: My first graphic novel, the 64-page *My War With Brian*, about my 3-year-battle with a bully during junior high, is out now from NBM. Any comics shop will have it or can get it for you for $8.95, or you can order it from amazon.com, or through the publisher at (212) 545-1223. This was my first attempt to concentrate on the art work, so if you want to know how well I can draw, this is about as good as it gets. Enjoy, and bear in mind—this shit is violent.

Send stuff: Ted Rall, PO Box 2092, Times Square Station, New York NY 10108, web: http://www.rall.com.



Dave Emory interviews Martin A. Lee, the author of "The Beast Reawakens" published by Little Brown publishing. Transcribed by Sam Atakra.

PART III

Dave Emory: Hello, my name is Dave Emory, and it is my privilege and pleasure to present Martin A. Lee, the author of the vitally important recent book "The Beast Reawakens" published in hardcover by Little Brown, Martin, welcome back to our airwaves.

Martin A. Lee: Thank you.

D: I'd like to explore in the next half hour, some of the complexities of some of the relationships between so called Nazi elements or Nazi elements that are viewed as peripheral or fringe and the peripheral, in particular in the wake of not only the Oklahoma city bombing, but also the surfacing of the militia movement and patriots movement in the public eye. There has been, in my mind anyway, a disturbing polarization of the political analyses of the government on one side, or the militias, or the patriots networks on the one side. This is a more complex and less simple relationship than it has, in my opinion, been made out to be. An individual not directly connected to Oklahoma city or directly at least to the militia and patriot networks that I'm aware of, but whose career I think exemplifies the complexities in this situation is Roy Frankhauser, and you write about him at great length.

M: Yes, I mean Frankhauser is pretty old, and I think not directly involved, actually he's in jail from what last I heard. But he was active in the early sixties and the 1970's, he was a government underground informant working for the FBI, the ATF, and other US intelligence agencies, actually including Nixon's national security council believe it or not.

D: Could you tell us about that last incident?

M: He was actually, it's a little bit murky, it was reported on CBS news back around 1972, Roy Frankhauser was asked to gather information on Arab extremist groups who were apparently based and operating in Canada, and he was used to gather information on this scene for the US intelligence community during the Nixon years. Frankhauser, himself was at one time or another involved with about 30 different far right to neo-nazi groups, different Klan chapters, The American Nazi Party, so forth and so on. Then he was exposed as being an FBI informant, and one would think that once that happens. that your political career is ruined, I mean how could you look at your erstwhile Nazi friends in the face again if you've been exposed as a fink for the FBI? When I interviewed Robert Miles who was sort of an ideologue philosopher father figure for the Aryan Nation, back in the mid 80's, I spoke to him and I asked him about Frankhauser, and he kind of just laughed and chuckled and said "Well Roy, yea, he was spying on, well the government thought he was spying on us, but we've always considered him one of us. As far as we were concerned, he was spying on the government for us." So it's really hard to figure exactly what's going on here. There was recently the trial in Oklahoma, where Robert Mylar, the head of Elohim city white supremacists encampment in Oklahoma, which figures, perhaps directly, perhaps peripherally in the tale of Timothy McVeigh. Robert Mylar was identified by an FBI agent during a trial this last summer as being an FBI informant. The court went, Oh my god, how could it be him? The problem here is how do you interpret something like that Dave? I mean for starters, first thing that comes to my mind is "Well is this the FBI trying to screw up the scene at Elohim city and discredit this guy Mylar? And make things difficult for him, and saying that he's an FBI agent when perhaps he never was?" That's one possibility. Another possibility that yea, he did sometimes speak with the FBI and told them things things, but his true loyalty always lay with his armed white supremacist colleagues at Elohim city. And that in fact, it almost didn't really matter that he was talking to the FBI in terms of where he was really coming from. It's hard to know, it's not a question of either or. Either he's working for the FBI, or he's this neo-nazi head, he could be both!

D: This is precisely the complexity that I had in mind. Speaking of, is it pronounced Mylar or Melar?

M: Robert Mylar, as far as I understand.

D: Cause I'd been pronouncing it Melar. His situation, his alleged status as an informant also calls to mind the complexities surrounding one of his borders, Andrea Strassmeir, who is definitely connected to McVeigh, weather or not he was involved with the bombing, we've touched on him before.

M: Yes, I mean, again this is a very tricky area as well, because Andrea Strassmeir, this German neo-nazi who was in charge of security, and paramilitary training at Elohim city, gets that phone call from McVeigh, or apparently does, two weeks before the bombing of Oklahoma City federal building. McVeigh calls Elohim city, that we know for sure. We also know that Mylar and other leaders at Elohim city claim that he asked to speak to Strassmeir, and that Strassmeir denies ever talking to him. Maybe he did in fact ask to speak to Strassmeir, McVeigh and Strassmeir were definitely connected. They met each other 18 months before the bombing at a gun show in Tulsa. That is known, both of them acknowledge this. But Strassmeir says that that's the last he heard from McVeigh. Others claim that that was just the beginning of a very intense relationship. The tricky thing here is that in the far right and neo-nazi circles are now pointing the finger at Strassmeir and claiming he was an agent of the US government who was instigating McVeigh, and encouraging him to undertake the bombing, therefore the government is behind the Oklahoma city bombing. That's what neo-nazis want us to believe. When we explore this whole area which is very complex, and which we have to acknowledge some area, that we don't know everything yet.

D: In my opinion, this very issue which we are touching upon has been very oversimplified by both sides.

M: Well, when we discuss and explore this issue, we have to keep one thing in mind. Neo-nazis want us to believe that the US government was behind the bombing, that the US government had advanced warning of the bombing, and allowed it to take place because they either bungled the information and didn't act on it, or more sinister, they simply wanted to see the building bombed in order to crack down on the militia movement and institute a very harsh anti-terrorism bill. That's the logic of the Nazis. As we approach this area, we have to keep in mind that, we need to be very very careful and not get sucked into assuming the worst about the US government when looking at every piece of evidence. On the other hand, there are some very strange things that have happened, and the government doesn't seem to be coming clean here. The whole question concerning John Doe #2, and whatever happened to him. The government says he was never really a factor, that he didn't really exist, so forth and so on. That strikes me as highly unlikely.

D: What's the name of the Philadelphia area white supremacist who many have cited as John Doe #2, the fellow from the Aryan Republican Army?

M: Michael Brescia, he was one of four Aryan Republican Army members who were training at Elohim city under Strassmeir's tutorage and more than a few people have identified Michael Brescia as looking like John Doe #2, as

being John Doe #2. Others have said Strassmeir was John Doe #2. We don't know for sure, but this is certainly an area that's gotta be explored and taken seriously. If only to simply run down all the leads. Yea, Strassmeir was involved with these Aryan Republican Army bank robber terrorists types, and that's what happened, there's really no connection between these people and McVeigh. That's also possible, at this point we don't really know. We have to be very careful because always keeping in mind that the Nazis want us to think that the government was behind it. This is something we need to be cautious as we approach.

D: One of the people you talk about in your discussion of Oklahoma City, Strassmeir, McVeigh, etc, and that is Carol Howe.

M: Yes, a lot is involved with the story of Carol Howe, this young woman, a debutante from Tulsa who was sucked into the white supremacist scene, she ended up getting roughed up sexually to put it politely by either one or more of the people who were hanging out at Elohim city, then she turned around and became an informant for the Alcohol Tobacco Firearms unit of the treasury department. In a nutshell as far as we can make out, what happened is for several months Carol Howe was informing to her ATF superior, telling them that she's picking up on threats that people are making at Elohim City. People are talking about bombing buildings, taking direct action against the government and so forth and so on. She's dutifully reporting this to her ATF handler, and then a few months before the Oklahoma City bombing, she's dropped as an informant. Its decided that either she's unreliable, or whatever, the information is not useful. And then she is let go, and then the bombing happens. Two days later, she's called in to the ATF headquarters in Oklahoma and she's debriefed, and she says, again reiterates what she heard, that there were people like Dennis Mayhan, the former Ku Klux Klan leader in Tulsa, now associated with the group White Aryan Resistance. That Dennis Mayhan was making these threats, that Strassmeir was making these threats, and that others were. When shown a picture of John Doe #2, she said it was Michael Brescia, this Aryan Republican Army guy who was hanging out at Elohim City with all these people. Again, how do you interpret this? I don't think, given the evidence of what we know, that we are yet justified at jumping to this conclusion, that yes this means exactly what the Nazis are saying, that the government knew ahead of time and let it go forward because they had their evil designs on anti-terrorism legislation and so forth. I would suggest the following; again, we have to have a nuance discussion here and look at all different sides of this. I don't think that a day has gone by since Elohim City existed when people haven't made threats against the government. I think this is what they live and breath, this kind of hatred, this kind of scapegoating, and the idea of blowing up innocent people working at the Oklahoma federal building would be par for the course for the people living at Elohim City. Whether or not what Carol Howe heard, remember, all these macho gun nuts there are trying to impress her, they're trying to get her bed with them, she is sleeping with more than one of them, I mean it is a strange situation. In fact, some of the people she's now blaming as part of this plot were the very people who she claims raped her, and you have to wonder, is there a revenge motive going on here?

D: She did pass a polygraph exam.

M: Yes she did, but what exactly, what parts of her testimony that would tend to verify is still a little bit unclear. That evidence was introduces into a court trial when she herself was brought to trial herself this past summer because the government was claiming that she had been making threats against individuals and federal government targets, and had on her property, on her premises bomb making equipment and so forth. And her attorney argued successfully that indeed, all this equipment was there, because she was working undercover for the US government, it was her job to collect this evidence against these other people. So it seems that there is some kind of retributive action that the US government was taking against Carol Howe. Either they wanted to shut her up, put her in her place, who knows exactly what's going on here? This is a very intriguing story, and we may well see that the trial of Terry Nichols ends up shedding more light on this than the McVeigh trial did which really didn't shed any light on this at all.

D: There are a number of complexities to the situation, it's one of the reasons why I express my dissatisfaction with the political rhetoric to date. Do you think that some of Andrea Strassmeir's connections in Europe might have perhaps produced what, for lack of a better term, might be termed a diplomatic cover-up in this country?

M: Yes. I think that's very very possible. When people from the far right in the US are pointing the finger at Strassmeir, and we see it in The Spotlight magazine saying that Strassmeir's a government agent, and the US government knew, and that he was working for the US government, and how else would he have gotten this favored treatment while he was in the US? How could he have stayed in the US without the right emigration credentials, work papers and so forth? How is it that he was stopped by a state trooper in Oklahoma, and that when they pulled him over, they found some strange papers in his car and other things? Why wasn't he nailed when it showed that he didn't have the right credentials or papers? Why wasn't he thrown in jail? And the ultra right has seized upon this as signs of proof that Strassmeir was favored by the USD government cause he was working for them. A much more plausible interpretation is that Strassmeir, given the fact that he had these high powered family connections back in Germany. His father was a high ranking official of the Christian democratic union, very close to Helmut Kohl. His defacto chief-of-staff at one point. That's how he got this favored treatment, his father pulled diplomatic strings for him.

D: According to Germany Alert, his attendance at the reunification ceremony would have mandated a security clearance from the German government.

M: Who's attendance?

D: Strassmeir's.

M: Andrea's' or his father's?

D: I believe Andrea's'.

M: I don't remember that from Germany Alert per say because I know his father was in Berlin when Germany was re-unified, when the wall came down, that was in fact the beginning of reunification. His father was celebrating in the streets with Helmut Kohl. So I can't say about Andreas Strassmeir.

D: I believe he was actually present, I'd have to double check, but I believe he was actually there at the ceremony.

M: We will have to check that, but I think that's unlikely. I think we may be confusing Andreas the son with Gunther the father.

D: Could be...

M: Gunther Strassmeir, I know for sure was celebrating in Berlin, cause he's the head of the Christian Democratic Union in Berlin. But the point is here, you have the situation where federal officials in the US and police officials who rub shoulders with Strassmeir and cross his path, appear to be giving him favorable treatment. And in my opinion, that's because he has this high powered, It's like if Chelsea Clinton got into some kind of trouble with the law in Germany. Do you think her parents wouldn't intervene and pull her out of that situation? This is just the way the world works, it doesn't justify leaping to the conclusion that he's an agent of the US government. Really, he has a powerful wealthy father in Germany, that's what's going on.

D: Plus, he wasn't exactly at a recreational facility at Elohim City, that would prove embarrassing as well.

M: Of course it would! We shouldn't include either that he shares his father's politics, that his father was some kind of neo-nazi because he was.

D: I don't think that we should include the opposite either, that his father is totally dissociated.

M: His father was, as far as I know, one of the leaders of a highly nationalistic faction within the Christian Democratic Union, that was always agitating for German reunification, even at a time when politicians can only give lip-service to it because it seemed like such a remote and distant possibility. Things changed very dramatically in 1989. But his father was always one of these strong nationalists agitating in this direction. It's perfectly plausible that his son was in part rebelling against his father, and his politics were more extreme, just as Carol Howe, this ATF informant that we referred to earlier, her father was a fortune 500 CEO, and she was like a rebellious teenager. Where does she drift toward? White Trash! These kind of dynamics don't mean that she's an agent of the Fortune 500 in Elohim City. There are plenty of nuances and reasons that give a less sinister interpretation of the events that are possible.

D: One of the relationships that I think also highlights the complexities of some of the things we're discussing, and that is the relationship between Andrea Strassmeir, and a white supremacist attorney who has become something of a fixture in America, namely Kirk Lyons.

M: Kirk Lyons is a very important figure in the white supremacists of the United States.

D: And also if you could mention the relationship between Lyons and Dennis Mahon who visited Germany, and a guy named Dennis Schmidtneyer.

M: Yes, I mean all in a nutshell, Kirk Lyons is an attorney. He is very closely associated with the hardest of the hard-core in the United States in the Aryan Nations. He got married in 1990, it was actually a double wedding, him and his law partner got married to two sisters, the Tate sisters whose brother had actually been a member of the order and was in jail, this was this neo-nazi group that was going around robbing banks and actually killing people, they killed a talk show host in Denver, a famous incident. This is back in the early-mid 1980's. The best Man for Kirk Lyons when he got married at Aryan nations encampment in Idaho in the summer of 1990 was Louis Beam, the premiere military strategist for the US Nazi underground.

D: Didn't Lyons actually defend Beam at an earlier trial in regard to Oklahoma City?

M: When Beam and a few other leaders of the neo-nazi scene spinning out of the Aryan Nations, and then The Order were arrested and actually put to trial on the charge of sedition, they went to trial in 87'-88'. Lyons represented Louis Beam who had formerly been a Ku Klux Klan leader in Texas, and is now the Aryan Nation Ambassador at large, and perhaps the key person associated with the Aryan Nations right now. What's interesting is that Lyons pops up whenever there's a Ku Klux Klan person of note within that scene to be defended, or a holocaust denier or something like that, it seems that Lyons is always at his side defending him. He was Strassmeir's attorney. He is Strassmeir's attorney. He helped Andreas Strassmeir come to the US. I interviewed Kirk Lyons several times while I was researching "The Beast Reawakens", and it was very clear that he played a pivotal role in bringing Andreas Strassmeir over to the US and introducing him to the people in Elohim City, opening that door in which he walked through, which enabled Strassmeir to become the security chief and paramilitary trainer there.

D: Something that I think we can assume would be embarrassing to both the German and American governments.

M: Yes, it would be. The fact of the matter is that Kirk Lyons is not just an attorney for neo-nazis and these militia types, he's a legal advisor to many militia groups. He's also one of them. He strongly identifies with their ideology and their politics. He's not coy about this. At one point, Kirk Lyons went and visited the Strassmeir residence in Berlin, and he met with Mr. and Mrs. Strassmeir, mom and dad of Andreas, just to tell them that Andreas is doing fine in Oklahoma, and that there are no problems, he's happy. The kind of things that if you happen to be in Germany and you were representing somebody, you might do. The fact that Kirk Lyons, a pivotal player in the neo-nazi scene is sitting in the living room of Gunther Strassmeir, one of the leaders of the Christian Democratic Union, to me is embarrassing enough. Again, in looking at the situation now, what I detect is sort of a war going on within the extreme right. With the people in the spotlight now claiming that Strassmeir and Lyons are somehow mixed up with the US government.

D: Oh! Is Lyons now being targeted for the spotlight too?

M: Yes. And it's clear that there's a long running feud between them. It's kind of ironic, cause in the same issue, you've got Louis Beam riding in the spotlight, the issue before, the spotlight's teeing off against Andreas Strassmeir and and his lawyer Kirk Lyons.

D: Who at the wedding, was the best man.

M: Yes. It just shows some of the fighting going on within the Nazi circles right now. It is to me, virtually impossible, the notion that Kirk Lyons is an FBI guy. He is a neo-nazi true and true. Whether he and part of his law practice has had to ever speak to the FBI, that's partly plausible, but to identify him as first and foremost as an agent of the US government is really perverse, and very misleading. That's what the spotlight is trying to do, and it's all part of this effort to say this whole bombing effort that happened was really a US federal government plot. That's something we have to be very careful about.

D: Somebody who has networked with both Kirk Lyons and Dennis Mahon, and someone who illustrates just how complexities of some of these things is Bernt Schmidtbauer.

M: Bernt Schmidtbauer was, or at least appeared to be someone with important play within the neo-nazi scene in Germany. He ran a martial arts studio that provided security or people who were trained in security at this martial arts studio were serving as security personnel for visiting dignitaries when they came to Germany. And did the rounds, and spoke to neo-nazi groups within the country, Schmidtbauer was providing the security for, including Kirk Lyons when he came and visited Germany as part of a speaking tour, him and Fred Leuchter, a holocaust denier that was a client of Lyons, they were speaking in Germany ostensibly to try and raise money for Leuchter's legal defense cause he was being charged with crimes in Germany on the basis of having denied the holocaust in public speeches, that's technically against the law, but people do that a lot of times in Germany. This time, these people were nailed. Lyons came back and then tried to raise additional money for Leuchter. Schmidt was trying to provide security. It turned out that Bernt Schmidt was also working for West German intelligence. Again, it's one of those questions, where did his loyalty really lay? The fact that he had this double game that he was playing, not necessarily meaning the people he was providing security for, were perhaps tainted in some ways by the West German and US intelligence, who didn't know this guy was playing a double game. Again, it shows you that it's a very murky world. This information is open to multiple interpretation as to what is really going on.

D: One of the things that has tended to evolve in connection with the militia and Patriots movements and networks, and that is the notion that somehow they are extremists and somehow apart from the right-wing as a whole in the US, and in fact there is an element of continuity between some elements of the republican party and some of its leading political lights and some elements of this same milieu..

M: I see it as a continuum. The far end of the continuum is the hardest of the hard-core, the groups like the Aryan Nations and so forth. Then you sort of slide toward the other end of the continuum, the sort of more moderate end of the extreme right, if you will. And there you have people like Pat Robertson and the Christian Coalition who are not overtly white supremacist or racialist, but yet whose political machinations and networks overlap at certain times and certain points with white supremacist elements.

D: You mentioned that Pat Robertson's writings smack of things like the protocols of the Elders of Zion?

M: Well again, not in the international Jewish conspiracy type of way, the ZOG conspiracy, the huge centuries old humungous conspiracy that Pat Robertson depicts in his best selling book, "The New World Order", that was best-seller in 1994. That's a conspiracy that at the heart of it, he puts it as European bankers, that happen to have Jewish names, he doesn't peg it as a Jewish conspiracy. He attributes to this centuries old ever-arching conspiracy several what he considers very unfortunate events in history; the French Revolution, the assassination of Lincoln, the beginnings of WW1, and WW2, he attributes this sinister cabal that stretches back centuries. A kind of conspiratorial view of history that obviously has to be rejected because it's crazy. And it's very different I think from efforts on the part of responsible historians and others who analyze events that are unfolding in our recent times and sketch out relationships between different factions and elements within brewing circles and power circles within the US, and point out the collusion, the collaboration of what otherwise you might say is conspiracy. That's not necessarily the same as this monster conspiracy going back to the building of the Egyptian pyramids or something.

D: It's interesting to see Pat Robertson targeting the French Revolution which is a frequent rhetorical target of fascist leaders in pre-WW2 and WW2 periods, and also the afore mentioned Klaus Naumann, also a target of the same event.

M: Again, it's a deeply reactionary right-wing impulse to reject the French Revolution, cause that's where the democracy form of government comes from. That's its origin so to speak, and I think it's deeply anti-democratic sentiment that's reflected in the writings of Pat Robertson and in others in different points in history that have looked upon the French Revolution as this calamitous event from which we have to get back there, and not make the same mistake, and then go forward. That's what they want.

D: Martin, in the last minute plus here, there are elements of continuity between some of the ideological foundations of the patriot and militia movements and some elements of the so-called respectable right, thinking now about the anti-abortion elements associated with institutions such as Human Life International and about things like the Wise Use Movement, we've only got about a minute...

M: Well again, it is a continuum, various different groups and factions overlap, the militia movement as a whole, various tributaries feed into it. But I would want to strongly emphasize that not everybody who joins a militia movement or militia group is a white supremacist or a neo-nazi. The white supremacist component of the militias, while very influential, represent a numerical minority in that movement, which in some ways makes it a little more dangerous, that's something I think

we can explore at another time.
D: Right, As I said, I think that the rhetoric in the wake of the Oklahoma City Bombing has tended to be oversimplified on all sides in regards to these issues. We've been speaking to author Martin A. Lee, the author of the vitally important recent book "The Beast Reawakens", published in hardcover by Little Brown Books. Martin, thanks for being with us, and we'll rejoin these issues at a future date.
M: Thank you David.

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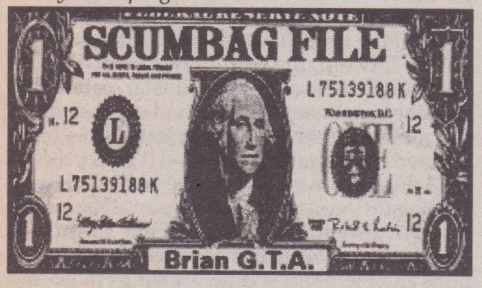

Howdy and welcome once again to my little corner about doing it yourself without doing yourself in. I thought that last interview went so well and brought up more than a few valid insights into label/distro workings that I decided to cover said topic once again. This time though, I chose another fine gentleman to interrogate who is also doing his part to treat people fairly and provide an outstanding service to the DIY community. His name is Armin, and besides being the main person behind X-Mist Records (a German label/distributor), he is also one of the most honest, dependable, and trustworthy people I have ever dealt with. If you only go away with one truth from reading this interview, know that Armin is straight to the point and does not mince his words. Another aspect you will hopefully notice is his own lack of pretension about himself, as he's also quick to talk about his own mistakes and not just those of others. So without making him blush further, here is X-Mist's own Armin.
Brian: Mailorder seems to be a lot more popular in Germany, France, and quite possibly the rest of Europe than it is here in the U.S. Why do you suppose this is and how much of your sales are done via mailorder?
Armin: Well, I tend to think that the difference is mainly due to geographical and therefore logistical reasons. I can't tell about the U.S. mail service, but in Europe mail services are pretty efficient and reliable and it's closely connected in between the various states. One simple fact is: if you send money to another person in some European country, you will always find some way to prove that you did so... but if you're asking to check for registered mail to the USA, all you get from the U.S. mail is some unsatisfying answer like, We don't know what happened to it!" Europe is a much more crammed and tight place compared to the USA. Then again, if you send money to someone else, it's not like sending it thousands of miles to someone you may never be able to meet in person. And furthermore, this geographically tight situation means also that the word about rip-offs is getting spread a lot more quicker. A mailorder with a bad reputation will have no chance to survive in Europe. Our mailorder sales are about 70%, while 30% are distribution sales to other mailorders and small stores. And we are getting new customers almost only by recommendation thru others, and not so much thru advertising.
Brian: U.S. releases often show up in Europe for sale at some fairly ridiculous high prices. Besides shipping costs, importation taxes, and higher cost of living expenses, do you feel that there are other factors causing these exorbitant prices? Is greed much of a factor?
Armin: I really doubt that greed is an important factor in the high pricing of U.S. imports! You named it already: it's shipping costs and import taxes (currently like 25% of the total value of shipments). Sometimes distros order, for example: 50 copies of a title, then sell only 30 or 40 - it will make no sense to return the remaining copies back to the USA 'coz of the high shipping charges, but the sender naturally wants payment in full... that could be one reason for exorbitant, high rates. Another reason could be that records are going thru various hands, from one distro to the next. The most stupid thing are writings on record sleeves saying something like, Don't pay more than $4.00" - when exactly these records may be traded from one little distro to the next, including always postage costs, etc... For whatever reasons, there are mailorders who do not consider all the costs involved with selling records (maybe because they're living out of their mom's wallet?) and that's why they disappear soon again. It's things like phone bills, electricity, mailings, printings, rent, import and tax charges or money transfer costs, etc. Dealing over continents includes a hell of a lot costs, so it's just normal that imports end up with higher prices.
Brian: A lot of U.S. labels tell me that their European distribution coverage is severely lacking. This seems odd considering the seemingly large amount of Europeans willing to take in U.S. releases. Is there a certain lack of good Euro distributors or an overabundance of dumb, clueless Americans?
Armin: Telling from my own experiences, I'd have to say it's the latter! There are TONS of European distros willing to take American records, whatever kind of musical style it may be. But there's quite a few problems involved in dealing with U.S. labels: First of all, Americans obviously don't seem to be aware of customs problems! I think I had written a THOUSAND times to American labels, that we'll need some sorta invoice in a separate letter or via fax in order to get their parcel out of customs - but it works only with a very few! Most of the time they will only put a short note inside of the parcel saying shit like, Here's your records, pay me $100" - which means driving to the next customs office, lots of hassles and idiotic questions from the tax dudes, and a pain in the ass in general. It also seems kinda paradoxical that most labels tend to think a distro should contact them for taking their records when it's them who want to get rid off their releases. Then again, getting answers like You can get my records thru this or that big distro" will not help their situation. The rates will be higher, and chances to sell records then are fewer for stores and mailorders. Depending on bigger distros is the most stupid thing anyway. Bigger distros don't give a shit about your little 7". It will get stuck in their warehouse and most of the records get returned after a while... if you want your record sold in Europe, then do something about it, but don't expect that your big American distributor will spread it all over the globe.
Brian: Name some honest German labels, distros, zines, concert promoters, etc. you feel deserve more recognition and why?
Armin: That's a tough question and impossible to answer! The only constant thing is change. There are new labels, distros, zines and concert promoters popping up and disappearing again in short periods of time. A few weeks back ago, I would have recommended DRUGSTORE in Hamburg as a good mailorder... but now they've given up their business again (not because of bankruptcy, but due to personal reasons). Speaking sarcastically, I would say that there's way too many labels and zines getting too much recognition, and X-MIST should deserve to get some more... but let's put it this way: It mainly depends on what kind of style you're into. There are, for example, labels like INCOGNITO, which is completely retro '77-style punk rock, or CRUCIAL RESPONSE who are exclusively only into straight edge related bands... Personally you may think that both of these are kinda narrow minded and disagree with their attitudes - but at least both of them are doing it for the love of it, and not because they think they can squeeze a lot of bucks out these scenes!
Brian: During the fours years that my own label has been around, I've noticed that quite a few larger European distributors have gone under and that even now there are probably others on the verge of bankruptcy. Do you think that mismanagement had a lot to do with this or is it maybe too small of a music market with far too much competition? What do you feel has kept X-Mist from the same ill fate?
Armin: It's got surely something to do with mismanagement and competition. Lots of labels and distros seem to have the idea that they can sell a lot of records in a short time. Most of the times, it's more or less obvious that they are not so much into the music and the bands, but into making money. There are distros like SEMAPHORE or WE BITE being constantly on the verge of bankruptcy! If you take a close look at what they are doing, you will realize that they are always trying to hop on the latest trends. When straight edge is cool with kids, then they'll release some sXe bands on their labels. When melody-core" is the hype, they'll do that. This means - plain and simple - trying to compete with the bigger ones and only very few of them can succeed in doing so, because it takes a helluva lot of money going into promotion. Maybe they're lucky and got by whatever strange coincides a big seller, or like LOST&FOUND, they've got the most shameless ripoff attitudes that will make in comparison a corporation like SONY look like a social welfare program. But in general, what these people are doing is NOT offering an alternative, they're trying to get a piece of the big cake. And that's their main mistake. They think they can make money by finding the next NIRVANA" or whatever shit they're into,

but they're predestined losers in a game played by big corporations.

Brian: Considering the relatively small size of Germany as compared to the U.S., Germany seems to have quite a large number of very professional yet DIY record labels, distros, concert promoters, zines, etc. while avoiding the obviously tasteless jokes, do you think it has something to do with Germans being very organizationally oriented people or is it because Germany has a very supportive, tight-knit community?

Armin: I'll have to admit that I really don't believe it's got a lot to do with a supportive, tight-knit DIY community. Even though there surely exists to some extent something like a community, you gotta realize that people here are as selfish as anywhere else in the world! Some sort of supportive DIY-network exists not only in Germany, but all over Europe. Once again, I'll have to mention that it's got something to do with our geographical situation (it's easier having contacts personally in between the cities of Stuttgart and Hamburg, than Kansas City and Omaha...). Then again, compared to the USA, Europe offers a whole lotta more chances to realize your dreams of doing something constructive within this DIY scene: There's squats, there's autonomous youth-centers, including collectively run printers, etc... and out of all this, there's zines and mailorders evolving. The huge number of people being actively involved is not only because of the very personal human urge of doing something, but also because of the intrastructural opportunities and the communication resulting out of these structures.

Brian: Obviously, you have not stuck around the DIY music business because the money was incredible and you would not have to work hard at it. So what made you stick around all of these years instead of trying to join up and make it in the regular music industry like so many others? What would you say to others looking to make that big step up ?

Armin: It all started as pure fun and for the love of the music. From home taping into mailorder and then later on releasing records. It was all just natural growth. But then came a point at which we had some sort of big success. We had released the Common Thread" album by our friends SPERMBIRDS. It was and still is the best selling record of X-MIST ever. But it lead us into a situation we were not happy with later on. We had the financial resources to invest in a lot of records, that were just mediocre (to say the least), and we did it only because we were able to do so ... we were releasing records just because the band members were friends or nice people. There are thousands of records like these flooding the market each year, and most of the time they're only relevant to the people involved in some ways with the bands. It's a waste of energy and resources and it's a waste of money! It makes no sense at all. Furthermore, the SPERMBIRDS were Germany's most prominent HC band at that time, and we were approached and had to deal with all kinds of people (promoters, magazines, distros, etc.) who were only in it for the business aspects of it. All this together made me think What I am doing here?" I was trapped into a world of biznizmen, where I did not feel comfortable anymore but solely doing a job. That was the time when I realized that things got out of my hands and that I was getting forced to obey the rules of the market and its shitty aspects, rather than doing what I wanted. We were reconsidering our situation. Now we will probably never make it, it's never gonna make me rich - if I want a Porsche, I'd better get a real job. But at least I can stand 100% behind what I'm doing. And everybody's gotta decide for himself which aspects are of more importance to him.

Brian: Which has been harder and more costly for you to run, the record label or the distribution end?

Armin: The label is more costly. You gotta invest a lot of money in advance into records, you'll never be sure how good they may sell... The distribution is harder to run, coz you gotta run for your money each and every day. The biggest pain in the ass are distros or stores who forget" to pay in time, coming up with lame excuses or shit like Come on, no need to hassle me, the payment is only 60 days late... when at the same time the record label expects us to pay the very same stuff to them after 30 days.

Brian: Are there any German labels or distros that you would advise people to stay clear of and why?

Armin: Once again, like before, this is almost impossible to answer. I have mentioned already a few names, which are hard to deal with due to various circumstances... but everybody 's gotta make his own experiences, and they may be different for everyone. And after all, if a band is dumb enough to deal with greedy slimeballs like LOST&FOUND, then they probably don't deserve any better.

Brian: Almost no commercial radio stations in the U.S. will play any underground music and a large amount of college and public radio stations are also trying to cuddle up to the major labels. What is the attitude towards DIY music on your country's airwaves?

Armin: It was only a few years back ago, when the government finally installed a new law, that allowed private or collectively run radio stations. Now we have the public radio stations that play the crappy Top 50 up and down, and we have lotsa private radios which are even worse. That payola system, with DJ's being bribed, is functioning there to an almost hilarious extent. But then again, there's now also collectively run radios in every larger city. The only problem with those radio stations is, that due to their non-commercial statutes, they are only allowed to broadcast for a few miles... some of their shows got a number of 5 to 10 listeners or none at all. Personally I don't think it's worth owning a radio in Germany.

Brian: Now for my final two and most intelligent questions : first, some Americans think that Germans are cold, humorless people, so in order to prove them wrong, tell us one of your favorite German jokes (in English, of course!) Second question, if there was a competition between Germany, France, Sweden, and the Netherlands, who would have the best Mexican food and worst beer? (I, myself, don't drink.)

Armin: The reason why Americans may think that Germans are humorless" may be based on the fact that there's no such thing like a typical German sense of humor"! Historically, Germany is built on various tribes" with different cultural backgrounds. Americans always mistake Germans as Bavarians, while the Bavarian tribe is of a Slavian origin. The northern part of Germany is of Prussian and Anglo-Saxon origin, while the south-western part was under Latin and roman influences medieval ages and before... I'm sorry, but I always forget all jokes being told. But here's one I've heard today. Question: When in Germany why do Russian gangs always steal two cars at once? Answer: Coz they'll have to drive thru Poland on their way back. As far as the 2nd question is concerned, France has definitely the worst beer, there are some sorts out of the Netherlands being acceptable, Germany offers the best beers in the world, no doubt about that... and I didn't know that something like beer exists in Sweden...?! I can only suppose that the best Mexican food is served in Mexico. I'm rather into Italian food (Pasta every day for me!).

Many thanks to Armin at X-Mist for such rabid, well thought out, and honest replies to my questions. A couple of things that Armin mentioned that I would like to go over again. First off, when you run your indie label like a major by trying to discover the next big thing, you are probably bound to fail, as the majors have much more money, resources (like money!), clout (read: money), access (money!), etc. Independents go under all the time chasing rainbows and trying to be big shots instead of doing what they should be doing: putting out the commercially ignored though truly great bands that aren't just the flavor of the month. There are labels out there that have more than just survived putting out the music they liked, not the music that was likely to sell. Secondly, I would like to say that, hands down, LOST AND FOUND is one of the most crooked, fucked up record labels (if not the most!) In the history of the music industry, major and independent. Anyhow, that's it for this issue and I'll see ya next time in the Scumbag File. Brian c/o GTA, 501 W. Glenoaks Blvd. Ste. 313, Glendale, CA 91202, USA.

Quite recently there was a racially motivated attack in the Haight area near where I live. It involved several white kids intimidating and then assaulting two black couples. The end results were a baby knocked over in its stroller, a number of cuts from a knife, and the emotional trauma that such attacks carry with them. One individual was arrested. That was all of the "hard" news that any of the local newspapers or television stations that I went to for information had. Interestingly enough, each news source that I looked to reported the event in a similar manner, beyond the evidence that existed. After the attack was described the reporter noted the irony of an attack of this sort happening in an area central to the Summer Of Love celebrations. To ad-

dress this irony the reporters consulted merchants on Haight Street who informed the reader/viewer that this shouldn't be of any surprise because the Haight is overrun by nomads, some of whom refer to themselves as "gutter punks" who are creating an atmosphere of fear in the Haight area. Nothing in the report of the attack made even the slightest suggestion that those who attacked the black couples were among the street kids who live around and spare change on Haight. But the news had no problem planting that unfounded connection in their news coverage. This was all of interest to me on a number of levels, the most obvious being that there was a racially motivated attack close to my neighborhood. I was also curious about the news media treatment of the street kids on Haight, especially the punk ones. This was due to a fairly recent change of opinion I had about them.

While living in New Orleans and through a good deal of my time out here in Frisco I'd had an extremely low opinion of the punk street kids. I was aggravated to the point of hatred by their requests for change and while in New Orleans resented feeding them during my short tenure with Food Not Bombs. A couple of months ago I started thinking differently about them. I'm not totally sure why. Probably because I spend so much time in the record shops on Haight Street, and I found myself tired of maintaining my anger towards them. Also I finally made the connection between their situations and the children's rights issues that I'm interested in. Living in the manner that the majority of these kids do suggest that they've left pretty shitty lives behind them. Of course there is always the suggestion that the punk kids spare changing aren't actually homeless but just slumming for fun. First of all, I have a lot of trouble believing that is nearly as widespread as some suggest. Secondly, what do I care? Working isn't at the top of my list of fun things to do so if you can get by without it, go for it. Now keep in mind, I still don't enjoy the barrage of requests for spare change nor do I give out any, but I also don't feel the need to make any snappy answers towards requests I get.

So, I was interested in the news coverage of these kids. Nothing was mentioned about their likely runaway status. The only reason a reader/viewer would know they were homeless was the mention that they had been fenced out of the area of the park they used to sleep in. In some instances this part of the news coverage was followed by a mention of the police increasing their presence on Haight Street. Apparently the hate crime mentioned at the beginning of the column may be an excuse used to further "clean up" the area. The city was successful in its efforts to replace the housing projects they tore down on Haight Street with significantly fewer units. In the Mission the Valenica Gardens housing project was recently fenced in.

The news coverage interested me because it taught me more about the agendas of the news media and it made it clear to myself that certain personal attitudes of my own have, until rather recently, been firmly on the wrong side of the fence.

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KILL SADIE's EP has a strong hardcore backbone which keeps their songs from veering off to wimpy indie rock land. There are elements of the slow parts of the last SWIZ LP, with all their pounding, driving glory. This gets knocked into the column by way of their less then direct structure. their approach succeeds because they always bring stuff back together really quickly. (THD, PO Box 18661, Minneapolis, MN 55418)

Some of the stuff that comes through here just confuses the fuck out of me. Take for example the BURNING AIRLINES EP. What the hell? The light groove with the bland rock approach is so annoyingly soft I don't see the logical progression of this stuff from the punk rock world. (DeSoto, PO Box 60335, Washington D.C., 20039)

Perhaps BAXTER is among a wave of bands that will begin making the midwest safe for emo again. No pretty boy indie rock, just solid emotional hardcore with crunchy guitars at the crunchy guitar parts, slowish bits where the bass meanders behind the moody vocals. I'm curious about what else is coming from the BAXTER camp. (Static Station, PO Box 803237, Chicago, IL 60680-3237)

Can't say that I'm too into the STILLWELL "My Eyes Are Blue Again" EP. Much too soft and pretty, definitely for those who live on the indie rock side of the river. Lot of emphasis on the sweet vocals and soft guitar picking. (Rebound, 17019 Evergreen Way, Houston, TX 77059)

ANKLEBITER's 12" never quite takes off. There are parts of songs that are really good with two guitars bouncing off of each other and the vocals getting totally weirdo and spat out and rad. There is just too much bland non dynamic stuff in the time between those parts. However, their sound is enough their own to make comparisons on my end difficult. Hopefully things will tighten up a bit. ($6ppd: No Idea, PO Box 14636, Gainesville, FL 32604)

I had the great pleasure of witnessing the PARTY OF HELICOPTERS play live recently. They played at Gilman to a very small crowd, but much to their credit played full out like the place was packed. The guitar and bass team were fully into it pounding away and moving all over the place. The bass player was even able to pull of the smoke a cigarette and play maneuver. And there was sexual energy galore from the lead singer, and his pants weren't even that tight. All wieners take notes from these guys.

Touring with PARTY OF HELICOPTERS but not on the bill that night was PANKRATION. They've got an EP on Donut Friends that doesn't move quite as fast as I might like, but still is firmly in the keeper pile. Some carefully constructed but still kind of sparse tunes that march forward with some cool guitar work repeating in the background. Full out vocals that communicate some brutally honest lyrics that inform on several levels. ($3 ppd, Donut Friends, PO Box 1030 Jessie Ave, Kent, Ohio 44240)

Lovers of emo violence may find some satisfaction in the LINSAY EP. Good bursts of speed with the awesome German layered approach to hardcore which fall into a mud pit of pained screaming and guitar crunch and drone that throw up into further burst of speed. On the fine label that brought the world the MORSER LP. (Per Koro, Fehrfeld 26, 28203, Bremen GERMANY)

Now, the KINDLE EP was good, but their song on their split EP with LEBENSREFORM is excellent! Totally epic side with full out passionate vocals and a darkish mood that remind me of the first SINKER EP but a touch slower and with a bit of an edge. LEBENSREFORM play so more of the insane hardcore that was all over the place on their past two EPs. Here, they cover BLACK FLAG and crunch out a rather slow number compared to their other EPs. (Per Koro???)

Several hours and a border away from the above Germans is the French band L'INVENTION DE MOREL. Their "Les Jeunes Annees" EP is a bit on the drifting side of things, just short of having an epic sound. Not as harsh as other French emo (screamo?) bands, L'INVENTION DE MOREL concentrate on a clear musical approach with big walls of repetitive guitar and vocals that are never out front, but also not just along for the ride. (Unfortunate, 24445 Lisa Kelton Pl., Newhall, CA 91321)

But wait there's more, in fact four more bands of French folks on the "Autonomie Vol. 1" comp EP. I'm familiar with all of the bands featured here except for HEADWAY who roll out an incredibly sludgy emo violence number that is totally stuck in the mud slow and then all of a sudden blasts out only to get swamped again. Harsh vocals. Grandpa's of the French emo hardcore scene IVICH make an appearance with a song that has a good handle on the soft harsh thing. ALCATRAZ offer a bit more of a direct song then those found on their EP, but they are still able to open up bits of the song. COCHE BOMBA kick out a solid hardcore number that has some good vocal tradeoffs between a screamer and a French cookie monster. This is a benefit for Food Not Bombs. (Stonehenge, 21 Rue Des Brosses. 78200, Magnaville, FRANCE)

As long as I'm mentioning emo violence I'll go ahead and review one of the bands from the scene I stole the term from. After a long vinyl break END OF THE CENTURY PARTY has a new EP. This one has a much better recording so there's not nearly as many of the hard to figure out parts as were on the first EP. There are two vocalists who switch lead and back up vocals throughout which creates a nice effect over the slow and steady build ups and during the thrashier fast bits. Worth your time for sure. (Refusenik, PO Box 2018, Hove, BN3 3HS, ENGLAND)

Fans of cool packaging will appreciate the square 7" that is the CRIMSON CURSE/FESTIVAL OF DEAD DEER EP. Both bands complement each other quite well, as they have some similarities (slight art damage). FESTIVAL OF DEAD DEER has a crazy rhythm due to sick drumbeats and low tuned bass. CRIMSON CURSE pick up the pace quite a bit and leave me wondering how any band with ex-CONSTATINE SANKATHI members could deliver such a hard hitting release. The songs are wonderfully to the point and are sure to get you moving. I'm hoping that bands such as these and TREADWELL are Southern Californian bands here for the long haul and will keep things quick paced and harsh. (Three One G, PO Box 178262, San Diego, CA 92177)

That'll be it for this month. Next month should have a list of mailorder distros that carry emo releases and a month or two after

that a Peterbilit Records mini scum pit. Please keep sending in your releases, news, and zines. I can be reached at 1950 McAllister #1, Frisco, CA 94115.

Here's to inspiration.

In the midwest, I try to tell people, this kind of stuff never happens. That's why I'm here. They shrug and laugh at my excitement over what, to them, is fairly common. Certainly nothing to write home about. I wrote home about it—to every friend and acquaintance who had a letter or postcard coming from me. I told everyone I talked to. I couldn't tell enough people, so I told some twice.

The first one was outside Leed's, an old, closed-down shoe store at the corner of 20th and Mission. We got there a little late; the bands had already started playing. A group of people—kids, kooks, punks, passersby and panhandlers—gathered in a half circle around the band, who was tucked in the open vestable, surround by now empty glass window cases. Miami played a handful of songs, then Shotwell grabbed the instruments and broke into a quick set. Only fifteen minutes after we arrived, the bands were hauling away their instruments, equipment and the generator. The generator that fueled the fun. The instigator. The people who had stopped to see what all the commotion was about continued on their way to where ever it was they were going.

The next one was just a week later. Kim called. "There's a show at Kinko's Saturday night, 1 a.m. Four bands are gonna play. Tell everyone you know." I told the handful of people I know and a few people I didn't know.

I got to Kinko's a little early. The equipment was already hiding in a corner, people brought in more. Mike stands, amps, guitars and pieces of drums sets. Two people worked on a computer, two others were busy on a copy machine. Kim was behind the counter. She worked there, but was quitting. Whatta way to go out! Her co-worker looked a little bewildered, and even a little more nervous. Slowly the place filled with bands and punk kids; I could feel the atmosphere change. People grabbed counters and went to work on the copy machines. Soon, Kinko's was filled with punks. Kim's co-worker hid in the backroom. Songs for Emma set up and started to play. Some people watched, some drank beer and socialized, others kept busy on the copy machines. Zines, stickers, posters, music and mayhem. It was incredible, something I had read about but never thought I'd see for myself. When I'd read about this sort of thing, I wrote it off as one of those things that happens only in great fanzine stories; I was never sure if the stories were entirely true.

Four bands played. The take-over of Kinko's continued until four in the morning. San Francisco is an early town. For such a big city, not much happens during the late night. Not only was it amazing to see a show in Kinko's, it felt great to be out so late, walking the dead quiet streets, exchanging nervous glances with the few people I'd pass on the street as I walked home, seeing the moon get swallowed up by the ocean and the sun melt away the night sky.

Two weeks later, the generator was again brought out, this time at the 16th and Mission BART station. Miami started, switching off with The Human Beans after two or three songs. This went on, back and forth for almost an hour. Shotwell capped off the evening with two and a half hurried songs. This was real street punk noise.

The crowd grew large enough to fill the small plaza which housed the BART station and a popular bus stop. People sat on top of the nearby newsstand, hung from lightpoles, anywhere to get a view of the action. Residents in nearby apartments hung out their windows; bus passengers gawked from behind the plexiglass windows. Behind the bands a communist flag flew aside a confederate flag; mohawked punks danced next to emo kids and people in gorilla suits. Free spaghetti and french bread for all. The music came in second behind the surrounding spectacle that was this show.

In a little over an hour, it was over. The people went on their way, the bands packed up and soon the BART station was back to it usual chaotic pace. As if nothing had ever happened.

The most amazing thing about these shows, about all this, is the police never came. None of these were broken up or shut down. They ran their course, people went home and all was well again. This is ironic because the reason the generator shows were started was because all of the places to play in the Mission had been getting shut down. As theflier for the first generator show says, " The cops can shut down Mission punk clubs, but not Mission *street*!" Hail, hail rock 'n roll!

It's the kind of thing where we'd sit around a table in a 24-hour restaurant, drinking coffee and eating french fires all night. You've been there. Somebody gets an idea, a great idea. The best idea ever! You talk about it, expound it, draw and write on the back of napkins and placemats and your hands so you won't forget. You order more coffee. More fries. And you sit on the idea. "Wouldn't it be great if..."

The next day the idea seems too idealistic. We threw hurdles and obstacles and anything we could in the way of ourselves so we wouldn't have to follow through with the idea. Usually though, the biggest obstacle in our way was other people. We needed People to make our idea work. People to participate. People to help. Though we did get some truly amazing ideas to pan out (12 hour scavenger hunts), most died a quick death. Where I'm from apathy is far more common than inspiration. Ideas got shot down quicker than a flock of geese in open season.

Given that history with great ideas getting squashed before even getting a chance to happen, when things like bands playing at a subway station, in front of an old shoe store, at Kinko's in the middle of the night, punks taking over the place, the police don't come...I'm left awestruck. Not that this stuff happens all the time, but that it happens at all is fucking amazing. You have no excuses for not having shows in your town. No clubs? Take to the streets, or to your basement/living room/kitchen/bathroom.

ENDNOTES

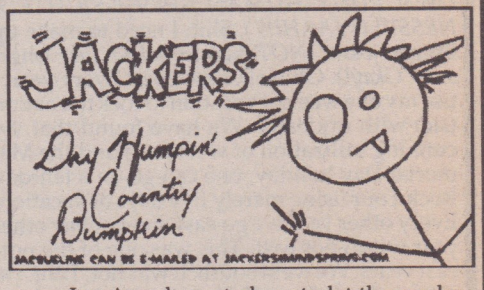
--->A newish issue of *UGLY THINGS* is out (#16), and is as great as ever. If you're not famaliar with *UGLY THINGS*, it's a fanzine that's dedicated to "wild sounds from past dimensions." That is, old music (mostly 60's rock 'n roll, but also some '70s punk stuff). This issue has a HUGE article on UNION CARBIDE PRODUCTIONS, as well as an articles on the OUTSIDERS, the PRETTY THINGS, and the CREATION's fan club. Lots of great reading for you fans of music from before your time ($6: 3707 Fifth Ave #145/San Diego, CA 92103).

—>Speaking of reissues, be on the look out for Crypt Records new blow-out series of gone garage rockers. This is gonna be a 30 volume series called *Teenage Shutdown*. The first 5 records are due out June 27, and the next 3 in October. Supposedly the Crypt empire spared no expense in getting the best quality sound for this series, spending appoximately $33,500 on an ultra high-end turntable. Was it worth it? We'll see. Regardless, with a rumored 85% of the songs being virgins to the '60s garage punk reissue circuit, a promise of extensive liner notes and full-color shots of the 45's, as well as Mr. Warren's well-earned reputation in this field, just the mention of this series is enough to get me to brace my bank account. The first five are titled: "Jump, Jive and Harmonize," "You Treated Me Bad," "Things Been Bad," "I'm a No-Count!," and "Nobody to Love." These will also be available on CD for those of you who aren't with it enough to own a fucking record player.

—>Why is it that old music sounds so much more urgent than most of the stuff coming out today?

—>Again I'd like to mention I'm putting together a collection of photobooth pictures. Send a strip (or square) of pictures to be included. This will be out when I get enough pictures. Include your name, as well as when and where the photos were taken. Everyone who sends in photos will get a copy of the finished product.

—>You can write me c/o MRR, or email at: icki@mindspring.com



Jen Angel wanted me to let the readers know that she didn't initiate her leaving Maximum. Maximum staffers had a meeting and decided it wasn't working out. So, Jen doesn't work with MRR anymore. Oh, and she took the toaster. But, lest you folks worry that punks at MRR will be going toast-less, Dulcinea Loudmouth came through and hooked us up with a

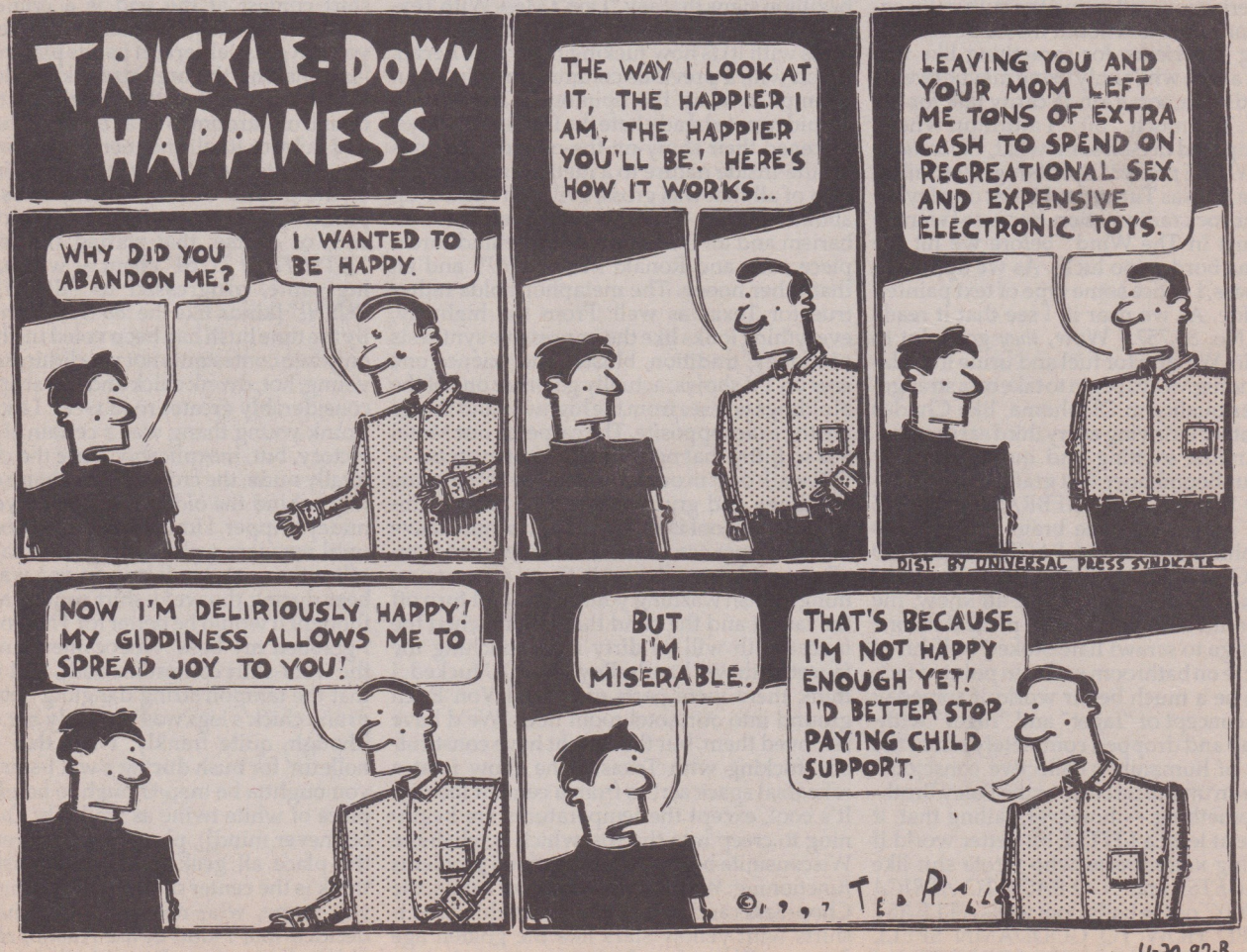
three dollar, fancy, chrome model. We have toast, again. All is well.

(Please note: section five of the Maximum conduct code clearly states "thou shalt not mentionth fellow columnists by name or insinuation." Nørb, having disobeyed THE LAW, has had his column sliced (but not diced), shaken (but not stirred) by those (that would be a royal "we", if it were a "we", that "we" being myself) who conspire to discredit his reputation as an "ist" of some form and direct our (meaning my) energies toward molding him into an upstanding citizen while (unintentionally) making his column difficult to follow-Jacqueline Silent Nine)

...as of 3:20 PM CDT 6.14.98, Heath of the Fells has the hottest girlfriend in rock'n'roll—which is, if you stop and think about it, a pretty significant distinction. Then again, it's a known fact that i'll say anything to piss off Billy Joel™, so what's my opinion worth anyway? In any event, enough neo-Kantian aesthetic discourse, there is work to be done. Duty seemingly demands that i utilize my allocated space this month to document the titillating and pithy happenings which occurred on my band's Recent Exciting Annual Week-And-A-Half-Long Tour. Unfortunately (for me, not for you), the whole shebang™ can be summed up as follows: 1) We went South. 2) It was Hot. 3) Thank you, good night. Anybody know any good jokes? (i do! I do! I made one up: *Q: How many Americans does it take to change a lightbulb? A: U-S-A!!! U-S-A!!!* ...wow, this is a tough room!) (you know, if this hectic pace of hilarity keeps up, by the end of this column you'll be *begging* me to be using the phrase "the Cadillac of Vaginas" in a sentence! *FUCK YOU! YOU HAD YOUR CHANCE, AND YOU REJECTED ME! NOW ENDURE A COLUMN FULL OF POINTLESS TOUR ANECDOTES AND LAMENT THE TRAGIC SHORTFALL OF OCCURRENCES OF THE PHRASE "THE CADILLAC OF VAGINAS™" INSTIGATED BY YOUR OWN PUNY HUMAN SHORT-SIGHTEDNESS!!! NYAAH!!!*). Shit. I need to make up longer jokes (*NOT funnier jokes! Just longer ones! Okay!*). Oh well, here goes: Every year, i use my one week of vacation to rock the nation (sic) with my band. We have found that, by cunning utilization of weekends and the Memorial Day holiday, one can go on a ten-day Rock Tour using merely five days of vacation. Every other year we go east. Every *other* other year we go not-east. This was one of the not-east years. We went south. It was hot. *Wait, i'm getting ahead of myself!* Thursday after work we drive to the Dubuque, Iowa Motel 6. Iowa has the cheapest postcards of anywhere in the world. I can't imagine why. I ask the desk lady if there are indeed four towels in the room, as we will have four humans in the room (well, three humans plus Paul #2). There are *never* four towels in any Motel 6 room, anywhere. She responds by telling me that there are two double beds. Iowa, You Make Me Smile. In the morning, when i have finished my shower, i dry off with my double bed, hang it over the shower to dry, and we proceed to our lead-off gig in Omaha. The itinamarary provided us by tour booker Matt Phuzz indicates that the venue — one "Cog Factory" by name — is on Leavenworth, off of 154th Street. We take the interstate through downtown Omaha, and eventually turn off somewhere on the outskirts. Following the directions provided, we drive down some exciting Nebraskan boulevard or another for quite some time, and note, with some bemusement, that our surroundings are becoming progressively more suburban as we continue towards 154th Street. At 154th Street, we are so deep within the freshly-mown bowels of suburbia that the only possible way the suburbification quotient of our surroundings could increase would be if we were to turn onto a half-block-long residential cul-de-sac. We turn off onto Leavenworth. It is a half-block-long residential cul-de-sac. Um, yeah. We find a convenience store. I ask for directions. They have no clue. We call the club. No one answers. We grab a phone book, with intentions of calling record stores and thereby pumping them for directional insight. The relevant pages have been torn out, suggesting that we are not the first to walk this thorny path. We drive until we find another phone, and i begin canvassing the record stores of the greater Omaha area telephonically. Although i cannot dredge up anyone who knows where the club actually *is*, a nice lady with a funny accent, after given the street address, does hypothesize that the venue is probably not on Leavenworth Circle, off of 154th Street — it's probably on Leavenworth *Avenue*, off of *22nd* Street. 132 blocks and 133 muttered curses and/or Fools/Marlon Perkins references later, we arrive at The Gig, which is in a workshop that does furniture customization by day and punk shews by night (one of the legitimately more life-affirming aspects of punk rock that never ceases to amaze me is how perpetually resourceful scenesters are when it comes to finding places for shows — goddammit, as long as there's a floor, one functioning electrical outlet and a cinder block or two on the premises, somebody's gonna have a punk show there sooner or later!). The venue is in what one might call a "not-so-suburban" area of town. Fourth bassist Tim Double Zero gets his picture snapped across the street in front of the Crosstown Tavern, posing with the puddle of fresh blood on the sidewalk. The show is cool. The Omahoids are goofily rowdy. I get bored in my remote merchandise nook, however, and decide i am *really* fucking sick of staring at "AFI EAST BAY HARDCORE" graffiti, so i grab my Sharpie™ and change the "F" in "AFI" to an "E," then add an "OU" at the end so all the graffiti says "AEIOU EAST BAY HARDCORE" instead. At the time, i was thinking that AEIOU was this lame 80's cow-"punk" band from Madison whom my old band once opened for. I got confetti in their monitor or something and their soundman got all pissy, and was babbling how bands like us were "a dime a dozen" in Madison, and how we'd never get anywhere if we didn't get some "costumes" (the lame thing being that he didn't mean "costumes" as in, you know, a spandex wrestling singlet and an antler helmet, he meant, like, silk paisley shirts and bolo ties or something), so, for whatever reason, i find the new "AEIOU EAST BAY HARDCORE" graffiti absolutely hilarious — until i remember that the band i was thinking of *wasn't* called "AEIOU," they were called "EIEIO." Oh well, i guess it's the thought that counts. Shockingly, we find that Nebraska is NOT part of the "Breast Belt" — the area of the country where the average brassiere size increases by about four digits and two letters of the alphabet — which we discovered on our 1996 West Coast tour and is known to include Iowa, Missouri, Kansas, Colorado, and Utah. So much for the "it's the corn" theory! We stay back across the river, in the Council Bluffs, Iowa Motel 6. I ask them if there are four towels in the room. They tell me that it is a room with two double beds. I fuckin' love that state. The next show is in Olathe, KS, a bit outside of Kansas City. I can't pronounce it either. We get there plenty early, as do The Phuzz, and we sit outside the club on the sidewalk baking our asses off and drinking (or not) — and, of course, heckling Matt Phuzz for aiming us 132 blocks the wrong way via internet-acquired misdirections (i love The Matt Called Phuzz, though. He's got great stories. Plus, he could maybe fight Heath from the Fells someday over who's got the best-looking girlfriend, and Greg Lowery could be the special referee and hit the winner over the head with a chair after the match or something). Paul #2 finds a (presumably) used syringe on the sidewalk, *picks it up* and starts walking around with it. Yeah, the cops *love* that shit in Kansas. We flee in horror. We play in a huge club with a monster PA to a handful of people; but the grocery store down the street sold boxes of grape Pop-Tarts™, so i guess it was a horse a piece (can't get the grape ones in Green Bay, so i guess i'll have to start going on dates with girls from Kansas so i can have them bring me grape Pop-Tarts™ as to render me so blissed out on the purple pastries in question as to prevent me from stopping them from getting in my pants. I guess you could call that "date grape." Ow.). While killing time in our Emporia, Kansas Motel 6 room the next morning, the movie *The Dirty Dozen* (see also: *Jim Brown vs. Barry Sanders, MRR #179, Dec. 1997*) comes on. We can only watch the first coupla minutes, but i insist we stay until the scene where Lee Marvin has brought The Dirty Dozen together, and gives them all the big hard-ass speech, and asks if there are any questions, and there seem to be none, but, just as he starts to walk away, Telly Savalas, in his role as the loathsome Maggot, pipes up with *"Sir! Do we have to eat with NIGGERS?"* — at which point Jim Brown (op. cit.) naturally tackles him and there's the big "get acquainted" riot. I fuckin' love that movie (although Mr. Savalas' best line is, truth be told, *"I never touched those foul whores!"*, which we regrettably couldn't stay for). Somewhere or another in Kansas, we stop at a roadside Taco Bell™ (imagine that!). We obtain our sustenance, and take a seat. Suddenly, we come to find out that we are in the sector of the geographical Venn Diagram where the Breast Belt intersects with that which has now come to be known to us as the "Boomhauer Belt" (or is it "Boomhower"? The mind reels) — the region of the nation where the inhabitants begin to jabber in the

incomprehensible southern argot of Hank Hill's swinger drinking buddy on *King Of The Hill*. At the only other occupied booth in the entire restaurant, a Kansan, spurred to giddy self-expression by his soda cup, begins to excitedly relate the tale of how he once saw a 3-D Godzilla movie. *"DangOlThreeDeeGlassesCraziestDangThangGodDangGodzilla LookLikeHeGonnaComeRightOutThatScreenStepOnM'DangHead!ThatGodzillaThemDangOl'ThreeDeeGlassesHeGonna StepOnM'HeadHeGolDangFiftyFeetTallStepRightOutThatDangOlScreenStepOnM'DangHead!!!"* This outburst of rapid-fire proto-hick oration catches all all completely by surprise. We are literally crying, our hands over our faces, trying not to laugh out loud at this pulsating carnival of Boomhauerism suddenly sprung to life two tables down from us. Tears roll down my cheeks and into my Frito™ Burrito (like grape Pop-Tarts™, we don't have these in Wisconsin either — however, unlike grape Pop-Tarts, they pretty much suck. I only bought one because it rhymed with "Frito Bandito." [if you don't know who the Frito Bandito is, ask an old person. However, in a nutshell, give heem Fritos™ Corn Chips and he'll be your friend — conversely, the Frito Bandito you must not offend]). The guy keeps yammering in Boomhauerese, but he keeps saying essentially the same thing, "Godzilla" "3-D Glasses" "Fifty Feet Tall" "Off The Screen" and "Step on my Head," with each phrase strung to the next one with an odd mish-mash of gibberish syllables and colloquial interjections, allowing the culturally enriched Kansan to talk about his no doubt life-changing experience for something like five minutes, all the while only using maybe twelve real words, like some kinda carny talk for the retarded. Too much. *"Sir,"* i murmur, when i have composed myself somewhat, *"do we hafta eat with WHITE people?"* Spirits high, we sail on down the Kansas Turnpike. I insist on playing the classic rock radio station, because i want to hear "Dust In The Wind" before we hit the Oklahoma border (no luck). As we approach an overpass, i notice some type of text painted on the side. As we near it, i see that it reads "Bridge No. 85,757." Wow, *they* got a lot to fuckin' do. We stop for fuel and urine in Oklahoma. The highways begin to take on a strangely sinister quality in Oklahoma, like Charles Starkweather is driving every third car or something. Amidst exciting and quintessentially innocuous Boomhauer Belt graffiti like "COLORADO RULES" and "NEBRASKA IS THE BOMB," some shithouse brain surgeon has written phrases like "KILL FAGETS" and "GO BACK TO AFRICA NIGER BOY" on the bathroom walls. Listen, man, as we all know, the world would be a much better place if no one felt the urge to scrawl hate-stoked bullshit of that nature on bathroom walls. In point of fact, it would be a much better world if someday the very concept of "faget" and "niger" withered away and dropped completely out of the purview of humanity's collective consciousness, like an umbilical cord, or the Paley Brothers, or something — however, failing that, it would be at least a LITTLE bit better world if the fucking *nincompoops* who wrote shit like *"DIE FAGETS"* and *"GO BACK TO AFRICA NIGER BOY"* on the bathroom walls AT LEAST LEARNED HOW TO GODDAMN SPELL "FAGGOT" AND "NIGGER" CORRECTLY. I mean, my god, take a little *pride* in your hate crimes, ya half-assed vermin!!! The Oklahoma City show features the largest guarantee of our tour, which means that this is also the show where the promoters lose the most money, which somehow also translates into it being the best show of the tour. People buy lots of stuff, people talk to me about lots of stuff, people seem to actually have a genuine interest in the band, amazing. The co-promoterses band appears on the undercard. They have a variety of problems that evening with equipment and drummer malfunctions, but they do cinch the funniest line of the entire tour: Co-Promoter Tony breaks a guitar string, and walks off stage in disgust. The other co-promoter-slash-bassist goes *"Hey, come back! We got more money to lose!"* (well, *i* thought it was funny. Then again, i liked my *"U.S.A.! U.S.A.!"* joke too) In the morning, we can't find the exit we're supposed to take to get us to the hipster record store, so we barrel on thru to Texas, which is, as i understand it, the reason that the president's dead. We check in early at the Denton Motel 6, and amuse ourselves watching teevee commercials for Jack Adler, the Tough Texas Lawyer. I have never been in Texas before. In point of fact, prior to this tour, the furthest in this direction i had been was Kansas City. I never really wanted to go south. They have chain gangs in the south. *I ain't breakin' rocks for whitey!* The first thing that strikes me about Texas (other than the fact you gotta kinda love a state that erects about a bazillion signs that say "Don't Mess With Texas" — like, you know, just in general, don't mess with it) is how fucking filthy it is. Recall, if you will, a previous column wherein, in an attempt to sway the opinion of anyone too stupid to not already hate the Dallas Cowboys, i likened their shiny-on-the-outside, corrupt-on-the-inside nature to a metaphorical extension of all that was gross, evil, and fucked-up about America — you know, greed and barbarism and all that shit hidden behind three-piece suits and Ronald McDonald™ and all that other hooey. The metaphor holds rather true for Texas as well: From the highway, everything looks like the impressive synthesis of money, tradition, bluster and science one sees on TV shows; actually go *inside* one of the buildings you see from the highway and things are the exact opposite. The carpet in our Motel 6 is so filthy that none of us — not even *me* — will walk on it in our bare feet. The restaurants are dingy and grimy inside. The patio furniture by the pool is so dirty that it would leave brown stripes across one's back were one actually stupid enough to sit there after swimming. Finish washing your hands and turn off the faucet and the hand that you touched the faucet with will be dirty from touching the faucet with wet hands. Boy are YOU fucked. I think there were parts of a dead Von Erich ground into our hotel room floor. We'd have removed them, but that might have constituted "fucking with Texas." The show is at a rehearsal space across from a cement factory. It's cool, except the temperatures are beginning to creep into the 90s, which is when the Wisconsinite begins to have serious problems functioning. We play with two cool bands, the Chop-Sakis and some band in matching red t-shirts with yellow stars like the golden age Starman. They played a Pagans cover, but, as you know, the fines for playing Pagans covers did not begin to be levied until the first of June. We get to meet the mysterious Todd from Clearview Records and hear the MTX version of "Road To Ruin," reinforcing our belief that our trading down for "End Of The Century" was a damn good idea. I don't sleep well because i'm all itchy and twitchy, but when i do fall asleep, i have these weird dreams that i'm reciting *Howl* by Allen Ginsberg while taking a leak with this HUMONGOUS, rubbery dick like Oderus Urungus. Hey, when in Rome, ya know? Our motel is next door to a Waffle House, of which Wisconsin has none, neither. We had heard, once, that every cook at Waffle House was under a Sacred, Secret, Unwritten Waffle Oath to spit in each and every meal prepared for a caucasian customer. Ordinarily, this would be the type of thing that would provoke us to take our per diems elsewhere, but, it being Texas and all, we figured that there was gonna be so much ambient filth in our food that a little spit wasn't gonna hurt anything anyway — just, you know, no Telly Savales impersonations at the table. To our great disgust, everybody working there was white. *The Emperor has no clothes!* Next contestant: The Bates Motel in Austin. I had decided in advance that i wasn't going to like Austin, because i rather dislike college towns, plus that's the place where they have that stupid battle of the bands, SXSW or whatever, and, coming from Northern Wisconsin, i think any battle of the bands that doesn't have a wet t-shirt contest at the end is a crime against society (essentially, i consider any event where you can get geek jerkoff bands playing for free [and making the organizers lotsa dough] on the off chance that they might be thrown a crumb of stardom to be a "battle of the bands," and subject to all manner of righteous derision. *Related anecdote*: I was bartending at one of the battles of bandses my boss used to promote, and it got to the wet t-shirt contest, and, of course, that started the traditional *"TITS! TITS! TITS!"* chant — which, producing same, progressed to *"BUSH! BUSH! BUSH!"* [kinda like the '88 GOP Convention]. By the time bush had been voted in, there were only two contestants not yet eliminated — this young, hot, drunk chick and this stripper with considerably greater road wear. I thought the drunk young thang was a certain shoe-in for victory, but, inexplicably, once the chicks got totally nude, the crowd threw themselves solidly behind the older, less nubile [yet no less nude] stripper. I found this quite inexplicable, until we were watching the videotape at the office the next day [since no one was buying beer during the wet t-shirt contest anyway, i thought it would be better for The Company if i grabbed my boss' videocamera and filmed the wet t-shirt contest instead], and i decided that the tampon string dangling between the drunk chick's legs was probably her downfall [though, quite frankly, i feel that if you're hollerin' for bush during a wet t-shirt contest, you oughtta be man enough to handle a little piece of white twine as well. *The Cadillac of...* oh, never mind]), plus Austin is pretty much the place all geek jerkoff Wisconsin bands think is the center of the musical universe, so, you know, who needs it? As it happens, i decided that i kind of *like* Austin, although i didn't do anything but sit in the club for like

eight hours and watch the bartender hunt rats with his cattle prod. We did play with the worst band in the world (one nerd w/stand-up bass and a second nerd w/bank o' synths). We got to play with the Secret Lovers (featurin' ex-Motards) and no one was seriously injured, except when i jumped on a cockroach the size of a lobster with both feet and it came back to life and we all screamed and jumped up on chairs, i got to irritate Lali Donovan again, got to meet the legendary Tim Stegall of Hormones infamy, who showed me his scissor kick (there's something curiously precious about a 32-year-old kid who is so perpetually geeked on rock'n'roll that he starts showing you his stage moves, stone sober, at 2:30 in the morning. Get that man a *caffeine-free* Dr. Pepper this time!), and when we finished the set, i collapsed on my back and was showered with beer and other unspecified fluids, which seemed really, you know, punk. Onward to Corpus Christi, which would be in the middle of nowhere, except it's at the bottom of nowhere. Corpus Christi has the cleanest skinheads i've ever seen in my life. They must beam all their dirt up to Denton or something. They also still do the circle pit, which makes it worth the trip right there. Also, FYI, Texas is WAY in the Breast Belt. At this point in time, it's so fucking hot my bandmates have taken to riding in the van nude except for tube socks over their wieners, a la the Red Hot Chili Peppers. We drive a million miles to New Orleans. Somewhere in Louisiana, we stop for gas, and, when i return to the van, i notice that there is a ragged, dirty, partially-scorched shirt hanging from our front axle. Removing same, we stand outside the van looking at the mutilated garment and making "oh, *that's* what that bump was" type jokes. This older guy hanging out looks at the shirt and goes *"you musta hit a BLACK guy or somethin'!"* We depart quickly. I shoulda handed the guy a Sharpie™ as we drove past, and reminded him that there are two G's in both "faggot" and "nigger." Drag anybody to death behind your truck lately, Merl? The crowd at the legendary Jimmy's is almost entirely composed of virtually silent teenagers. Huh. I attempt to incite on-stage excitement by asking one young man his opinion on the relative merits of Shell Shock's "My Brain Is Jelly" 45 vs. "Going Out With The In Crowd" by the Manic Depressives. I'm a riot. New Orleans is so hot & humid that if you go to the bathroom and shut the door the temperature in the room instantly shoots up about 60 degrees and you're lucky if you can finish what you're doing before you black out. After the show, the rest of the band go to the French Quarter; i go see the Lazy Cowgirls at the Mermaid Lounge instead because i am ROCK and ROLL incarnate, man. Unfortunately, it takes me an hour and a quarter to find the place, so i only get to stay for like five songs. Luckily, these songs include "Goddamn Bottle" and their Nervous Eaters cover, which is all anyone really needs to see at this point anyhow. We then drive back across Louisiana to play in Tyler, Texas, at a place aptly known as "The Box." It is a self-storage space with no means of ventilation *whatsoever*. You know that place they put Clint Eastwood in *Cool Hand Luke* when he would try to escape? "The Box?" That's the place! The only thing i was bummed about was that nobody asked us what the dirt was doing in the boss's hole (i envy southerners their ability to wear long pants to punk shows in 100+ degree heat, even in completely unventilated, sweltering venues where they keep chain gang prisoners...meanwhile, the Wisconsinites are riding around with tube socks on their dicks). The final crown jewel in our Southern Rock Tiara is Fayetteville, Arkansas. We play at Clunk Records, which is this huge, barn-like building with a giant stage and a couple racks of records here and there. The show was totally cool, except for the fact that the bands who played before us took like eighteen centuries a piece to set their stuff up. I know, it's like "hey, man, it's Saturday night in Arkansas, what's the rush?" — but, if you were me, and you were gonna be returning to your hometown after the show — a place where the temperature didn't climb out of the 50s the whole next week after we got back and dropped into the high 30s at night — you'd be in a dang ol' hurry yourself, if for no other reason than to have your bandmates put their underwear back on.



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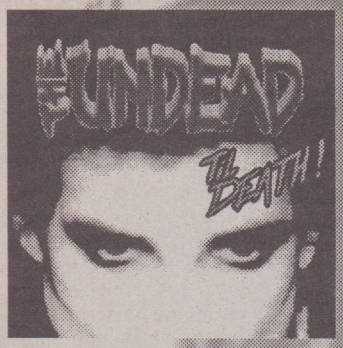

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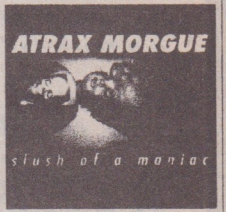

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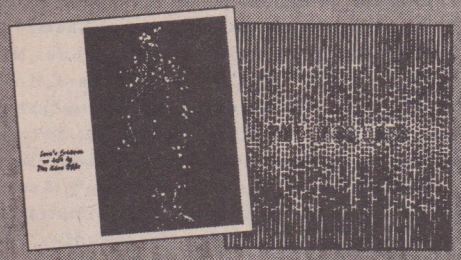

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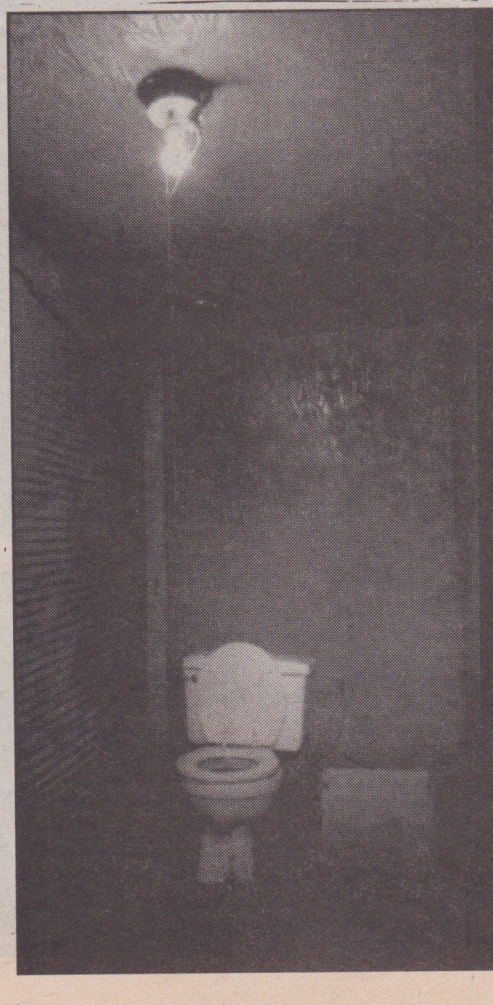

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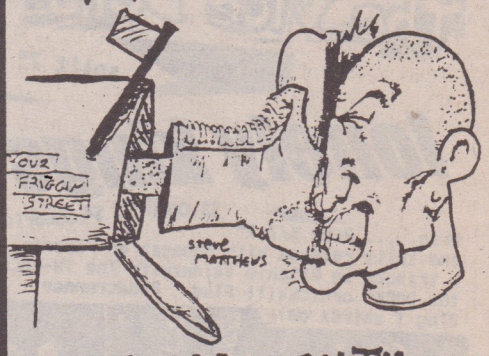

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Scene reports

Hello world....Dublin crawling. Early 1998 and this is the lowdown on what is not happening in this stale, stagnant kip. There are bands, people and gigs, but in Dublin now, just like always, there is no unity, direction or communication... just snobbery, rivalry and in fighting. The punk/hardcore scene here is large but very divided by class, creed and jealousy. The bands here are mostly OK but lack vision, conviction and originality or real identity. There are some excellent vibrant bands here and some pretty lame ones, but the point of this report is not to point the finger so I won't go into the latter. Here goes.

Bands. **STRIKNIEN D.C.** have been around for about 3 years now, formed from the ashes of older Dublin punk bands PARANOID VISIONS and STIGMATAMARTYR. They are a crawling, seething, spitting, angry mesh of pure punk energy and bastard reggae fused with mutant ska undertones. They play regularly in Dublin and have a very powerful and visual live stage show steeped in passion, energy, outrage and nihilistic intelligent aggression. They have released the following to date...."Welcome to the Gash Factory" - A 15 track cassette demo LP on their own Alternative Noise label. "Songs From the Smack Cradle" - A four track 7" EP on the English indie label Rugger Bugger Discs. "From the Dead Room" - A split CD LP with N. Ireland's **MONKHOUSE** on Rejected Records. "Ghettoblast" - A 20 track CD on Rejected Records which was released in July 97. Band members are currently writing new material and setting up plans to spread their poison to Europe and beyond for 1998. Contact - Deko, Flat 7, 31 Grove Park Rathmines, Dublin 6, Ireland.

STAGNATION are a hardcore metal tinged bastard of a band from Dublin city. They are one heavy, angry concoction of hate core and have been around for about 2 years now but their roots go back deeper. They gig regularly in Dublin, Ireland and London and have one release to date on their own Outlaw Scumfuck Tapes.."Pure Dekay", a 10 track cassette of mutant punk metal mania. They are currently in the studio recording 4 tracks for a split EP with Dublin's **NOISE POLLUTION**, due out early 1998. Contact Fayzer, 14 L, Iveagh Trust, Dublin 8, Ireland.

SKINT - Ireland's finest Oi/punk band have been around for about 4 years now and are a damned fine exponent of this currently popular genre. They are a no-nonsense, no frills, down the wire Oi band in the good old tradition. They gig regularly in Ireland and the UK and have a few releases to date, such as 5 tracks on each of the "Punks, Skins and Herberts" Vols. 1&2 comps on the UK label Helen Of Oi and "7" Of Noise" - a 3 track EP on Walzwerk Records. They are soon recording a split live LP for Helen of Oi with Belfast Oi-sters **RUNNING RIOT** due out early 1998. Contact - Barry Ruane, 55 Meadowbrook Park, Baldoyle, Dublin 13, Ireland.

THE STEAM PIG - a hard nosed punky/Oi-fueled stompwagon in the RANCID/SWINGING UTTERS mode. They have been gigging around Dublin & Ireland for the last 3 and a half years and have played in England as well. They have a 15 track brainstormer of a cassette out entitled "Getting Over the Wall With Charlie Harper" on their own We'll Kill You Records and their debut album on German label Mad Butcher Records called "Wy-ld T'd' Double-In"...Skins punks and other breakfast cereals indeed. They also have tracks on various European compilations. Contact - THE STEAM PIG, 55 Fonten-Oi Street, Phibsboro, Dublin 7, Ireland.

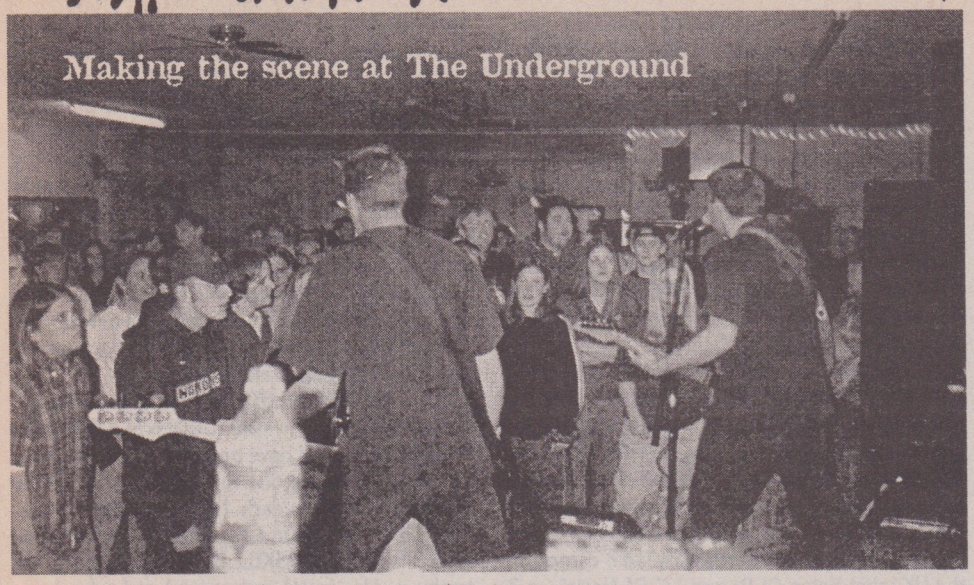
THE GOUGERS - These are another bunch of snotty punky new kids on the block. They play hardcore (UK '82 anarcho style) with a modern skanky punky crossover. They have no recordings to date but (I hear) that will soon be the case and a split cassette with PUGET SOUND is planned. Contact - Lyncher, 50 Grange Road, Baldoyle, Dublin 13, Ireland. **PUGET SOUND** - Dublin's youngest and in my view, the best of the new breed. They mix a grungy NIRVANA style with WIRE, and throw in a few offbeat skanky punkisms which belie their underageness. They have attitude, energy, intelligence, and tunes....what more does a band require? Check them out before they grow old. Contact - ROR, Gorse Hill Knocknacree Rd, Dalkey, Dublin, Ireland.

NOISE POLLUTION - This lot are a punk/metal holocaust in the DOOM/SLAYER/DISCHARGE genre and have been around for about a year now. They are due to release a split LP via Rejected Records in early 1998. Contact- Mero, 9 Woodlands Ave., Dun Laoghaire, Co. Dublin, Ireland. **THE BRINSKILL BOMB BEAT** (Corp.) A trashy punky metal industrial band who have been around for at least 6 years now in some shape or other. They have 3 cassette LPs out on their own label since 1992's debut "Armageddon Airwaves" on Foad Records. Their line-up seems to change regularly but the noise remains the same. Loud, fast and uncompromising. Contact - Plop, 11 Dunbur Road, Wicklow, Co. Wicklow, Ireland.

CHEAPSKATE - These are a hard nosed punky speedcore jigsaw with loads and loads of riffs, energy, chord changes, songs and styles mangled together to produce one hell of a racket. They are not originally from Dublin but have made it their home for the last 2 years and are a brill live 3 piece hooked on speedcore, noise and intelligence. They hail from Kilkenny and have a 6 track cassette from 1996 entitled "Social Welfare" on their own **Savage Records** and a split 7" on Rejected Records with N. Ireland's STEEKY (3 tracks). They have played in Ireland, the UK and Europe. Contact - c/o Nosebleed Fanzine (until further notice..they're moving gaf).

There are other punk bands here that I haven't covered in detail as I don't know a lot about them since they don't gig regularly, like **STOMACH** who have a split 7" and CD on Rejected Records. There is also the pop punky **BLACKBELT JONES** who have a split 7" with TONY FEENEY on Brotherhood of One Records. **ACROBATS OF DESIRE** from Roscommon/Leitrim who have a 7" "Ahead Of Your Time" out on Wednesday Works Records which isn't bad indie punk pop. Other than that, there are bands like **RUDDIGER, N.W.R., THE FUCKIN EEJITS, THE WALTONS, JACKBEAST, BAMBI, DEAD PLANTS, SLAVESTATE, NAPPYRASH, PORN, RUMBLE, SCUMVOID, DAS MADMAN,** and **HOLEMASTERS** around but I'm not too familiar with their activity or material as they're more indie oriented.

Venues. There are not many venues in Dublin and never really have been, but one which was without parallel finally closed, or was closed down by the Celtic Tiger yuppie boom and the pigs after 3 years of punk fucking rock and good times. **The Old Chinaman** on Ship Street closed its doors forever on Halloween night Oct. 31 1997 and it's a shame.."The Ching Chong is dead....long



live the Ching Chong". There are at present only 2 venues in the city (village more like) of Dublin which tolerate punks or punk bands, which says a lot for this intolerant kip.

They are: **The Fusion Bar** on Townsend street, Dublin 2, which now holds punk/hardcore gigs most weekends, and **Eamon Dorans** in Crown Alley, Temple Bar, Dublin 2, which holds punk gigs once a month. The rest of this god-forsaken shithole is closed for anyone who (A) has a brain of their own, (B) doesn't listen to techno & take E to kill the boredom, or (C) likes loud fast punky hardcore guitar music.

Nightclubs. There are none except bouncer infested dumps which don't admit punks.

Record Shops. Record shops are a bit of a joke in this town and have been for years if you are into punk. This country has always been isolated for people into small labels and remotely independent music. However there are a few outlets for persons who crave this type of vice...Check out the following:

Freebird Records - Eden guay, Dublin 1. Good H/C selection. **Comet Records** - Crown Alley, Dublin 2 (Temple Bar). Used to be brill but not anymore....dance, techno and indie muck prevails. **Road Records** - 16b Fade Street, Dublin 2. Your best bet but mostly American H/C. **Tower Records** - Wicklow Street. Probably better than the rest cos you can order what they don't have, which is strange for a major record store. **Borderline Records** - Temple Bar, Dublin 2. Used to be good, not so good nowadays. The rest of the record shops in Dublin stink of hippies, record collector rip off merchants and downright KAK!

Fanzines. Good ones are hard to find but there are a few. ***Nosebleed*** - This is done by Boz of STEAM PIG fame and is very individual, original and interesting without being smug, right on and preachy (Issue 17 very soon) Boz, 55 Fonten-Oi Street, Phibsboro, Dublin 7, Ireland.

Smegma - This little gem is now up to issue 10. 10 in 10 years!.... Lazy but worth waiting for instead of the prolific diarrhea merchants who shit out drivel effortlessly regularly. - Angus, 34 Frankfort Ave., Rathgar, Dublin 6, Ireland.

One Off --This is a newish one put out by the lads from Brotherhood of One Records and is hard hitting, direct, angry and interesting without the aforementioned pitfalls. Comes with a free 7" of BLACKBELT JONES and TONY FEENEY. Contact: PO Box 5468, Crumlin, Dublin 12, Ireland.

Other than these (in my opinion) there are tons and tons of freesheet, fanzines and other such muck which clogs up most record shops and are full of self-indulgent, preaching, half arsed ideas and fuck all information. They are just yuppie bog roll and are a pain in the arse...fuck them.

Punk Or Indie Records Labels. There never was and never will be, just quick buck small timers with no vision, finance or taste..or good intentioned no-budget heads like: **Rejected Records** - 9 Woodlands Ave., Dun Laoghaire, Co. Dublin, Ireland. Do your own records if you come into money cos nobody else will other than the above mentioned who aren't committed, financially able, or capable.....

Gigs/ Promoters If a band wants gigs in Dublin, there are two guidelines.

1. If you are a straight edge, anti-fun, right on, politically correct, preachy, moany, poppy, indie, American, Wannabe American, Hippy obscure band with no mates or following, chances are... **Hope Promotions** - 57 Stapolin Lawns, Baldoyle, Dublin 13, Ireland, will sort it out...Maan.

2. And if you are fun loving, open minded, punk, oi, drunk, noise, spikes and warts type of stompwagon then contact the following folk and they'll try to get you sorted: **Mero** - 9 Woodlands Ave., Dun Laoghaire, Co. Dublin. De}o - Flat 7, 31 Grove Park, Rathmines, Dublin 6. **Boz/ Godsy** - 55 Fonten-Oi Street, Phibsboro, Dublin 7.

So there ya have it....Dublin back on the punk map where it hasn't been for years cos of the laziness of the punks (myself included) and the right on wankers doing their half arsed scene reports...Well not anymore. This is in dedication to the cast of thousands down the years who kept Dublin punk alive and a breed apart....THE THREAT, THE PRETTY, NAPALM SUNDAY, ABNORMAL, THE KELTIC KLAN, LAST ROKKERS, PARANOID VISIONS, AUTONOMY, BLUE BABIES, AT GUNPOINT, SIDE FX, CHILDREN OF LIR, DOOM AND GLOOM, INSANE YOUTH, DRUNKEN JURY, SLUTS ON SPEED, MALICIOUS DAMAGE, MUTANT ASYLUM PERIODS, and lots lots more.....

Long live punk in Dublin.....it's needed now more than ever. Don't let the Celtic Tiger bogus nor the pignation grind ya down....ever. Over and out of it, Deko Dachau. I'll be fucking back.....

WYOMING

So I'm tired of waiting for all the bands in Wyoming to send me their stuff telling me about their band, scene, etc. So if you were left out,

better luck next time. Wyoming is probably the last place in the US you would expect to find any kind of punk ideology. Wyoming has a lot to offer to the Punk rock kids in general. There are actually quite a few places to play in Wyoming, but I would have to say that Casper, WY is the heart of the whole Wyoming scene with shows ranging from 100 kids up to 1500 kids (that's if your a well known band). Casper has lots of up and coming bands, but most of them are Ska.

The **HAND ME DOWNS** are a Casper band that have a melodic, almost hardcore sound. Somewhere between YOUTH BRIGADE and the NOBODY'S. You can reach Travis (the singer) at: (307) 234-6491. Also from Casper are the **NUT SOCKETS** which remind me of F.Y.P. but with horns, and they seem to be a local fave to the Casper girls. Plus from Casper is another ska band called **OVERVIEW**, which I haven't heard yet but was told they were old traditional ska, and have been able to share the spotlight with lots of bigger bands, like LESS THAN JAKE and MUSTARD PLUG. Another Casper band is **DOG GOD.** They have a awesome hard-core/metal sound, almost SLAYER-like, they don't seem to play out that much though.

There are a couple of records stores in Casper that can get you your punk rock fix, but **Sonic Rainbow** is the best place to go as they deal mainly with punk rock music. They have cool staff who help out the bands whenever they can and some of the staff from the store also have a side business doing promoting called **Blank Productions** which I feel (the shows I saw) do a damn good job at putting them on. If you want to get a hold of the record store or find out more about the promoting company, they can both be reached at: Sonic Rainbow, 140 South Center, Casper, WY 82602. If you plan on calling, the number is (307) 577-4970, ask for Jude, Tom or Betsy.

Kenny Halloway and **the Underground** put on most of the shows in Casper and are always welcoming touring bands to play. The Underground is mainly family-run but they are very nice and are always helping the bands out, even as far as going and getting local bands radio air play from the local station, which brings me to the Casper station that plays all the punk rock hits: **Kick 106.9.** I really can't tell you much about this, except that they do play punk rock a lot, sometimes have bands in for interviews and they help promote all the shows in Casper. They can be reached at (307) 265-1984.

Cool places to eat? There is a variety of places in Casper to accommodate all kinds of punk rockers from the vegans to the bloodthirsty meat eaters. If you're on tour and looking to go cheap, the 39 cent hamburger stand is well suitable. Where else can you feed three people on five bucks? **Granny's** is another cool place that is basically a 50's style diner (everything down to the juke box) that has awesome burgers and vanilla cokes. But if you're looking to stay in the vicinity of the Underground and Sonic Rainbow Records, let me suggest **Sanfords Bar and Grill**. It's hard to describe but it's a fun place to eat and they have like 130 different beers and they also have a t.v. in the john!

The Steam Pig

The Lillingtons

Up north from Sheridan comes the **FANTASTIK SAMS** who are fresh out of high school with a soothing Fat Wreck Chords sound. They do have shows in Sheridan with smaller crowds of a 100 to 200 but if you wanna try it out you can contact Dave from the FANTASTIK SAMS at: (307) 672-2533. I believe they have shows basically where ever they can. Across the way is Newcastle which is home to two of the best punk bands in Wyoming. What makes these two bands so good you ask? There is no punk scene in Newcastle so all the bands ever do is practice and play out as much as possible. **CHESTERFIELD** is a cool melodic band that reminds me kinda like ZOINKS meet FACE TO FACE, if that's possible. They have one full length out on cassette and I think they have plans for touring this summer. You can get a hold of Shane (the drummer) at (307) 746-2411. Also from Newcastle Wyoming are **THE LILLINGTONS** which is Wyoming's claim to fame as far as punk bands go. They by far are the largest punk band to come out of Wyoming yet, with two 7 inches, a split with NOTHING COOL, Just Add Water comp, Lookout! records comp, a German punk comp and one full length out with another on the way. They follow that hey ho RAMONES-style vein with catchy vocals and floor tom smacking drum beats. You can contact the LILLINGTONS at 3291 Cactus Dr. №56 Newcastle, WY 82701.

Now going south you will find Wyoming's biggest ska band the **HOMELESS WONDERS** which has a SCREECHING WEASEL with horns feel, but these guys are able to please a crowd. They have a tour under their belts along with a full length that came out not too long ago. You can reach Ray and Brandon from the WONDERS at (307) 745-8428.

In Laramie (which is home to the WONDERS) there is one place to play, **the Provisional Cafe** which is owned by **Joe Cardouchi**, old owner of **SST Records.** Joe is a real nice guy and will help out bands with shows if he can and we'll hook you up with real good food from his cafe.

I'm sorry I don't have any more info, but this is Wyoming where cowboys are cowboys and the sheep run scared. If I missed your band or cool place to hang out, I'm sorry but next time get off your butt and get your info to me. Love, Timmy V.

Note from layout guy: bright, clear pictures with good contrast (like the ones this month) look better than crappy, dark snapshots (like the ones in MRR 182). So try to send more good pictures, and less bad ones.

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Sanjam # 5
(in english) with Seein Red, Unhinged, Cerulean, Luk Haas and SPK interviews + articles + drawings + answers to four questions I asked to various people from the scene.
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Write for our mailorder list (of emo / SxE / crust / melo hc = punk) and if you want to distribute these records ... It would be great and helpful ! Bye !

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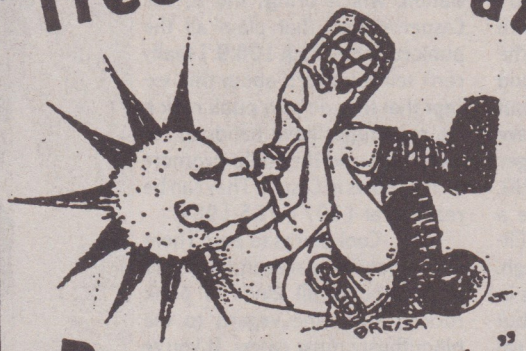

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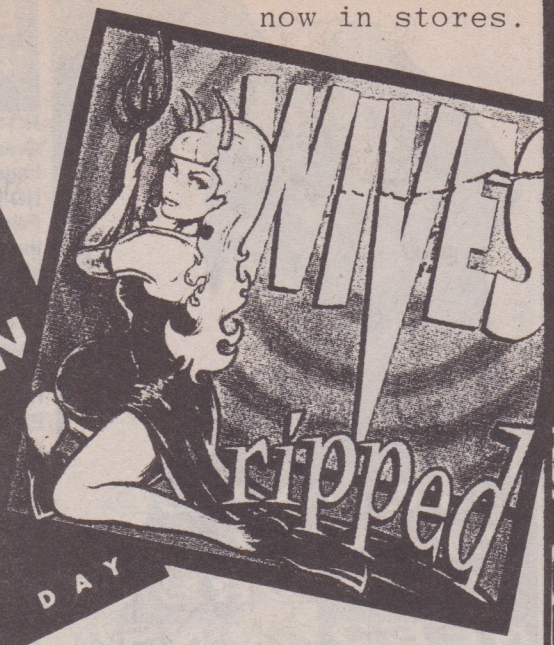

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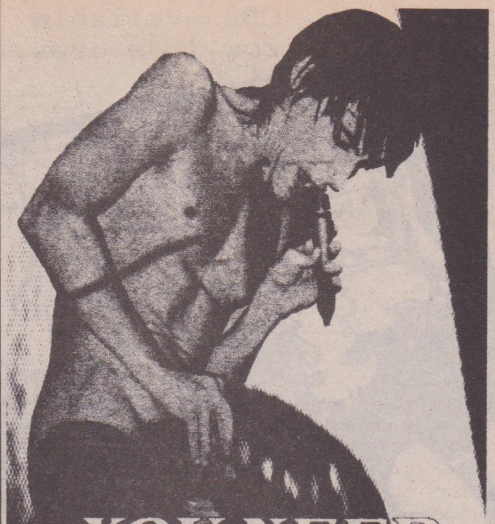

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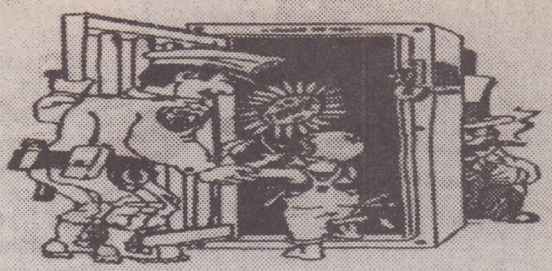
(Collector scum alert! - Rotz has the last remaining US copies of our Wretched Ones 7" "Nice Guys finish last" contact them!)

STATE OF ROCK'N'ROLL NEWS



"We better keep that in a safe place"

OVER 100 ANTI-MAI PROTESTERS ARRESTED IN MONTREAL

In what is likely the largest such non-violent resistance action staged to date against the MAI (Multilateral Agreement on Investment), over 100 people were arrested and criminally charged in Montreal on May 25 at a protest outside the Conference de Montreal.

Operation Salami (in French, literally, bad MAI) brought over 300 people out to protest the fourth annual gathering dedicated to economic globalization and the supreme rights of corporations. Some of the headlining speakers were: Bank of Canada President Gordon Thiessen, and OECD chief, MAI proponent Donald Johnston who'd just returned from the latest round of Paris talks on the global corporate rights treaty. Despite being asked not to participate, federal NDP leader Alexa McDonough chose to hobnob with the organizers of economic globalization as dozens faced bail hearings Tuesday morning.

The demonstrators, trained in non-violence, blockaded all entrances to the Sheraton Hotel. This delayed entrance to the conference a good five hours before riot police arrived. When they did arrive they were wielding batons, shields, and as some demonstrators reported, cattle-prod-like instruments which gave off electric shocks. Soon after they moved in to start the process of arresting and brutalizing the resisters. Most received painful abuse to the face and neck areas. Many of the peaceful protestors were thrown onto the pavement with their hands behind their backs restrained by plastic cuffs. The plastic cuffs were also applied too tightly causing blood restriction.

All of the 100 plus arrestees face four criminal charges: mischief, unlawful assembly, resisting arrest, and causing a disturbance. Six southern Ontario residents and five from Toronto (including three members of Toronto Action for Social Change) were among those arrested. Four of thesemembers of TASC and a woman from Guelph, are members of the Industrial Workers of the World.

While Ontario media coverage was sparse and questioned whether such a protest was relevant given that the MAI has been declared "dead" in some circles. The treaty will go ahead, the only question remaining being when, not if.

For more information call TASC at 416-651-5800. Toronto Action for Social Change is involved in a number of projects, including:

A)Interfaith Witness for Social Justice, which conducts a vigil on the steps of the Ontario Legislature every Wednesday from 12:00 to 1:30. Look for the STOP THE WAR ON THE POOR banner.

B)The Andersen Transformation Project, which seeks to convince Arthur Andersen and Andersen Consulting to stop their ongoing profiting from social service cuts, proping up dictators and supporting other actions against humanity.

C)Publishing The Long Arc (monthly) and Resources for Radicals: An Annotated Bibliography (annual)

D)Anti-war and peace activities, most notably serving as the Canadian contact for The Trident Ploughshares 2000.

E)The Industrial Workers of the World. TASC had applied to become a job shop as a part of IU 670, I.W.W.

F)Conducting workshops in non-violence and civil disobedience.

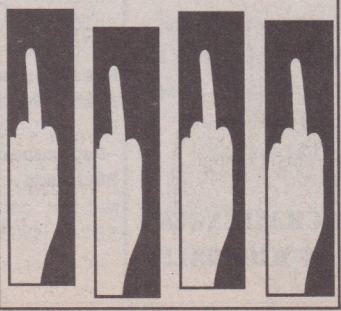
G)Corporate Hypocrite pickets against Loblaws and other supporters of Harris agenda that get good P.R. when they give a pitance to charity.

H)St. Clare Multi-faith Housing Society, an incorporated non-profit, seeking charitable status, that has as its aim establishing multi-stakeholder co-ops for street youth.

I)As individuals, taking part in Days of Action, community gardening, community choirs, food box programmes, housing co-operatives, theatre co-ops, parents councils and other efforts to make our communities a better place to be.

For information on these and other projects contact:

TORONTO ACTION FOR SOCIAL CHANGE
P.O. Box 73620, 509 St. Clair Ave. West
Toronto, Ontario
M6C 1C0
PHONE: 416-651-5800
EMAIL:burch@web.net



CLINTON CONDONES ORGAN HARVESTING IN CHINA

CHINA GETS MOST FAVORED NATION TRADE STATUS ONCE AGAIN DESPITE TESTIMONY BEFORE CONGRESS INDICATING EXECUTED PRISONER'S ORGANS ARE BEING SOLD FOR TRANSPLANT. ORGAN BROKERS HAVE BEEN CAUGHT IN STINGS, AND A MAN FROM THAILAND HAS TESTIFIED THAT HE WAS THE RECIPIENT OF A KIDNEY TAKEN FROM AN EXECUTED PRISONER IN CHINA. BY TURNING A BLIND EYE, CLINTON ENDORSES BLATANT VIOLATION OF PRISONERS' RIGHTS, HUMAN RIGHTS, AND EXECUTION OF HUMAN BEINGS FOR ORGANS !

STATE FORCES A RETURN TO THE DAYS OF ILLEGAL ABORTION

On May 15, 1998, the state of Wisconsin (USA) failed to stop a "partial birth abortion" ban from going into effect. They also failed to eliminate the possibility of the prosecution of abortion providers. "The Wisconsin law, signed by Govenor Tommy Thompson April 29, is so broadly worded that doctors are at risk of life imprisonment for even the most common abortion procedures at any stage of pregnancy. They have been advised by their lawyers not to perform abortions. Today providers are not able to give patients the care they need."

-CENTER FOR REPRODUCTIVE LAW & POLICY

The law itself makes no mention of such basic concepts such as viability, gestation, or stages of pregnancy. Similar laws have passed in 28 states over the last three years. Twelve of these bans have been blocked by federal or state court judges. —

AIR QUALITY TRADED ON STOCK MARKET, WORKERS PAY THE PRICE

BY NOW EVERYONE KNOWS THAT REFINERIES HAVE BEEN GETTING AWAY WITH MURDER FOR YEARS. IN TERMS OF POLLUTION. HERE'S A NEW SCAM THAT'S BEING RUN BY REFINERIES IN SOUTHERN CALIFORNIA. UNDER THE AUSPICES OF THE SOUTH COAST AIR QUALITY MANAGEMENT DISTRICT. REFINERIES BUY OLD CARS AND RECEIVE "CREDIT" FOR THEIR EMISSIONS. THESE "CREDITS" ARE THEN USED TO AVOID SUCH THINGS AS CLEANING UP FACTORY EMISSIONS. THE "CREDITS" ARE ALSO TRADED ON THE PACIFIC STOCK EXCHANGE IN DOWNTOWN LOS ANGELES. MOST OF THESE REFINERIES ARE IN WORKING CLASS NEIGHBORHOODS. AND THESE ARE THE PEOPLE WHO'S HEALTH SUFFERS DUE TO THE FILTH PRODUCED BY THESE PLANTS.

PLAN A PUNK SUMMER

So now that summer has arrived, now are you planning to spend it? There are the normal options such as shows, getting drunk, smoking cigarettes, wearing your anti-drug and alcohol beliefs on your clothes, writing zines, starting another band, dying your roomates hair, or sleeping later and later until you eventually miss an entire day. These are just some options I gathered from polling my neighbors in Oakland, but seriously: what are you going to do? Instead of provoking a discussion with no aparent resolution in sight, we hear at the MRR News Department have decided to focus on some possible options for you all. These options are events that are taking place throughout the United States, and being willing to travel is a neccesity! Our community is a global one, which is one of the reasons it remains a threat, and now is as good a time as any to get to know your community. These particular events are stateside, but if you know of any others in different countries let us know. We will continue to encourage this type of activity throughout the summer.

SOLIDARITY SUMMER FESTIVAL
JULY 16TH - 21ST LOS ANGELES

This festival is chance for anti-authoritarian groups and individuals to meet one another in an attempt to build and strengthen community. Communication is the objective here, "the most powerful weapon of any society, community, or movement."

Heres a list of just a few of the events that will be taking place:

STREET PROTEST, DEMONSTRATIONS, LIVE MUSIC, ART SHOW, ZINE CONVENTION, VEGAN FOOD, FILMS, BOOK FAIR, D.I.Y. RECORD CONVENTION, AND MUCH MORE.

There will also be workshops on such topics as:

HOW TO FIRE YOUR BOSS, ANIMAL RIGHTS, SUPPORTING POLITICAL PRISONERS, VEGETARIAN/VEGAN COOKING CLASSES, MONOGAMY AND NON MONOGAMY, POLICE BRUTALITY AND HOW WE CAN FIGHT THEM, RAPE/SELF DEFENSE CLASS, PUNK SCENE UNITY, HISTORY OF ANARCHISM, AND MANY, MANY OTHERS.

*** July 16 - 18 will be in Orange County @ Koo's Cafe (coffee Shop) 1505 N.- Main St. Santa Ana. Tel.(714)648-0937.**

*** July 19 - 21 will be in Los Angeles Popular Resource Center (Hall) 125. South Ave 57, Highland Park.**

*** Send a self adressed stamped envelope for more info to: BEYOND THE WALL OF INJUSTICE ZINE, PO BOX 6188, Fullerton CA 92834.**

*** RIOT GRRRL CONVENTION, feminist/women band booking call Adriana (818)848-5105 (not after 10pm), Trisha (818)790-2407.**

WISCONSIN 'OLD BARN' PUNK FEST
JULY 17TH - 18TH JUST OUTSIDE EAU CLAIRE, WISCONSIN

This festival is more typical of the types of punk fests that take place every summer, but looks to be a good one nevertheless. For only $10 you will be treated to 15 bands over two days, not to mention free camping. Drinking is allowed but under 21 drinkers will have to keep their alcohol in the camping areas. For those over 21, drinking is allowed in the campground, drinking tent and bar. The reason this subject is being addressed so straightforwardly is because the organizers don't want to give the law any excuse to fuck with punks!

Some of the bands scheduled to play are: ***EFIL, BANISHED, DREAD NAUGHT, DAMAD, MISERY, ANTISOCIAL BEHAVIOR, CODE 13, & DISAGREE.***

BLOOMINGTON FEST IN INDIANA
SEPTEMBER 4TH, 5TH, & 6TH - LABOR DAY WEEKEND

All Bloomington bands, ***OPERATION CLIFF CLAVIN, EMOTION ZERO, AND THE RESTRAINTS*** to name a few. In addition to music there will be a vegan picnic, information exchange, and kickball. Everyone is invited and the whole thing costs only $5! That's 7 bands each night and free food! Contact: Steve@812-331-8480, Seth@812-323-2981.

"BLOOMINGTON CHALLENGES YOU TO A GAME OF KICKBALL"

CALENDAR

-July 5-31, The 8th Friendship Caravan To Cuba. For more information contact: U.S./ Cuba Friendship 3181 Mission Street, #14, San Francisco, CA 94110 or call 1-510-723-9199.

-July 10-12, Food Not Bombs Western Regional Gathering. Call 1-650-985-7087, or write: Food Not Bombs, ATTN: Gathering, PO BOX 40485, San Francisco CA 94140.

-July 11, Eerie Records Dysfunctional Family Picnic. A full day of Eerie bands that will take place somewhere on the outskirts of Eerie, PA. Contact: 1-814-456-6852; WWW.eeriere-cords.com

-July 31-August 2, Antlantic Anarchy Circle, Worcester, MA Founding Convention. The founding convention for the AAC, a network of anarchist activists in Eastern North America.

-August 16, East Bay Punk Picnic #666 at Aquatic Park. B.Y.O.B. and food to what looks to be a very unorganized event. Some of the bands that may be appearing are Bobby Joe Ebola And The Children Macnuggets, Gutmonkey, Erik Core, Subincison, Chemical Imbalance, and the Tantrums. Phone:510-bad-smut.

-August 17-23, Active Resistance '98. Toronto, CANADA anarchist and anarchist from North America get together to discuss strategy. Active Resistance, PO BOX 123, 275 King ST. East, Toronto, Ontario, M5a 1K2 CANADA or 1-416-635-2763.

-September 25-27, Small Press Expo, Bethesda, Maryland. For more information contact: Chris Oarr, PO BOX 5874, Takoma ParK, MD 20913.

THE NEW COLD WAR

BY SETH NOBODY

The world shuddered last May as first India then Pakistan detonated nuclear devices during testing of their respective weapons capabilities. The escalating tensions between these long-time enemies in a tense region of the developing world mirror the lethal posturing between the United States and the Soviet Union during the post World War II nuclear escalations. The difference between the situation during the Cold War and the current situation is that the USSR and the US never actually participated in a direct confrontation while India and Pakistan have fought three wars since 1950 and are currently engaged in a low-grade conflict over the border region of Kashmir. Further, the US and the USSR were seperated by a great distance, providing both a physical boundary to nuclear conflict as well as a buffer for political comfort. India and Pakistan, being direct neighbors, have no such psychological buffer provided by distance, nor the physical impediment to delivery of nuclear devices. In reaction to the recent detonations, the five permenent members of the United Nations Security Council (the US, Great Britain, China, France, and Russia), all nuclear powers themselves, have called upon India and Pakistan to freeze nuclear weapons development and to agree not to test nuclear missiles or to arm them with warheads. In addition, an alliance of the eight leading industrial nations (the US, Great Britain, France, Germany, Japan, Canada, Italy and Russia) have issued a reprimand and decided to deny non-humanitarian aid to India and Pakistan. In their statement, they push for India and Pakistan to sign the Comprehensive Nuclear Test Ban Treaty of 1996. The World Bank, under the control of these same eight nations, has denied a series of loans to India totaling over $1 billion.

These statements of condemnation against India and Pakistan by the "international community," or rather the economic and military powers of the world are laughable considering their sources. Against an international outcry both France and China conducted underground nuclear tests as recently as 1995. The United States, the leading voice of freedom and democracy and the leader in world protection and justice, has itself refused to sign the test ban treaty. 149 nations, including the US's nuclear allies Great Britain and France, have signed it. Senate Majority Leader Trent Lott of Mississippi has voiced his distrust of the treaty, stating that it "will not enter force unless 44 countries, including India and Pakistan, ratify it." This is his justification for the US, incidentally the largest nuclear power of the 44 nations who either have nuclear weapons or nuclear reactors, not participating in the international agreement. The US posesses the largest active stockpile of nuclear weapons in the world, with over 14,000 weapons of 10 different types, costing $33 billion annually. But it apparently feels that it should not take a leadership role in international nuclear policy. Rather it has chosen not act until the last nuclear "power," such as Pakistan, which has yet to actually develop a usable nuclear weapon or an adequate means to deliver it, has signed on. Or perhaps the US is hesitant to sign a treaty that will limit its nuclear domination and weapons development. A secret federal document made public last August reveals that US weapons experts are hard at work on new and modified designs for nuclear arms, in defiance of the nuclear test ban treaty.

The United States is less cautious with its assistance in actual nuclear technology than it is with its signature on treaties. In fact, the United States helped create the situation of nuclear proliferation in Asia that is now so troubling. The US provided Pakastani nuclear scientists with technical training from the 1950's to the 1970's. After the region heated up following India's first nuclear test in 1974, the government followed Pakistan's frantic efforts to develop its own bomb closely. So closely, in fact, that President Carter cut off all military and economic aid to Pakistan in 1979. That decision was reversed nine months later, after the Soviet Union invaded Afghanistan, which lies on Pakistan's border. It then turned a blind eye to Pakistan's nuclear weapons program in the 1980's. Pakistan was providing a crucial link in the CIA's effort to smuggle billions of dollars of weapons to Afghan guerrillas attempting to drive out Soviet invaders. When that covert operation ended, the US again cut off military aid to Pakistan, leaving them feeling defenseless against their hostile neighbor India. Once India, a known but "unofficial" nuclear power, began its recent tests, Pakistan felt it had no choice but to stage its own. The former US ambassador to Pakistan Nicholas Platt has said, "Our own policy, which denied [Pakistan] a credible conventional capacity, has forced them to rely more on the nuclear deterrent."

Nuclear weapons and the threat of nuclear conflict are as horrifying now as at the height of the Cold War. The international community is right to condemn any escalation of the nuclear threat. But to ignore the fact that the leading industrial/military nations still have the firepower to destroy the entire world population, and that they contributed both directly and indirectly to the current situation they now condemn is frightening in its hypocrisy.

TIJUANA POLICE REOPEN STRUCK PLANT

BY DAVID BACON

TIJUANA, BAJA CALIFORNIA (6/9/98) — Last week, Tijuana's labor board, the city's maquiladora association, its government-affiliated unions and Baja California state authorities moved to crush an unprecedented strike by maquiladora workers.

Since May 22, the red and black flags which symbolize a legal strike in Mexico have hung across the doors of the Han Young plant, which makes truck chassis under contract for the huge Hyundai Corp. manufacturing complex. Under Mexican law, no one is permitted to remove the flags and enter until the dispute is settled.

The walkout at Han Young marked the first time an independent union on the border had won the legal right to strike. Nevertheless, on June 2, the clerk of the city's labor board came to the plant, and insisted the workers return to work. He tore down the banners, and permitted Ho Young Lee, Han Young's owner, to open the doors and enter. After strikers replaced the flags, Subsecretary of the State Government of Baja California, Ricardo Gonzalez Cruz, arrived and tore them down again. He threatened to arrest union leaders if the strikers didn't go back to their jobs.

The following day, authorities moved in massive force. Over 100 members of the city's SWAT team, the "Special Forces," went to the factory, where they not only tore down the red-and black banners a third time, but burned them in the middle of the street. Cars parked in front of the entrances were impounded and towed away. Police then opened the factory doors, and ushered in a contingent of strikebreakers.

State authorities also issued arrest warrants for Enrique Hernandez, organizer of the October 6 Union for Community Labor Defense, the independent union of Han Young workers, and for Jose Peñaflor, the union's attorney. Authorities claim that because the flags were rehung on June 2 while the owner was in the plant, he was held there against his will.

The government actions are all serious violations of Article 123 of the Mexican Constitution, and the country's Federal Labor Law, which prohibit the operation of businesses during a legal strike.

Reopening the plant capped a week of efforts by the labor board and the company to force the strikers back to their jobs. On May 27, the board conducted an election in which a majority of voters cast ballots saying they wanted to return to work. Hernandez and Peñaflor charge that almost all of those voting to end the strike, however, were never workers in the Han Young plant to begin with, or had been hired just days before the strike started, and were therefore ineligible to vote.

Nevertheless, on May 29 the labor board took out full page ads in almost every newspaper in Tijuana and the state capital Mexicali, declaring the strike "nonexistent." Strikers charge that in return for substantial payments for the ads, newspapers had to agree not to carry further stories on the strike. And in fact, since the ads appeared, almost all newspapers along the border have maintained a news blackout on events at Han Young.

Extensive irregularities in the board's procedures finally proved unacceptable to Mexican Federal 5th District Judge Maria Lourdes Villagomez Guillon. Just hours after voting concluded on May 29, she issued an order suspending the labor board's decision to declare the strike "nonexistent." In direct violation of her order, however, the government reopened the plant the following week.

The strikers are demanding recognition of their independent union, a 35% wage increase, wage scales based on seniority and experience, and a profit-sharing plan in accordance with Mexican law. Han Young wages currently average about $8 a day.

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NOAH'S BAGELS · UNION BREAKERS AND SLAVE WAGERS

It was friday morning at approximately eight o'clock when my alarm goes offf I hit the snooze switch of course, but moments later I am in the shower. The night before I'd stayed up late because of a free show that took place on my block. Upon returning home from that show I received a phone call from Seth Nobody to inform me of a protest that was scheduled to take place at Noah s bagels - the Telegraph store in Berkeley - the following morning. Needless to say, I wasn't too excited by the idea of waking up early the next morning for any reason. In spite of the early morning scheduling, I agreed to attend the protest. Yes, I support the Noah's workers in their attempt to unionize, but even more than that I wll do anything to disrupt the day to day business of these corporate labor vampires. Not to mention disrupting the daily lives of their apolitical, wool clad customers. By 8:40 a.m., I was on the 40L bus headed for for Durant and Telegraph. When I arrived the protest was well underway, and I grabbed some literature being handed out by striking Noah's employees.

Noah's is a pathetic example of the corporate appropriation of small businesses and local culture taking place all across the United States, and beyond. Noah's is the "largest bagel chain," in the country. Once a small time success story, they are now owned by Boston Chicken Inc., a giant corporate monster of the worst kind. About a year ago, the Noah's workers voted for a union, they did so hoping to improve their "wages, benefits, and working conditions." Noah's spent "tens of thousands of dollars on outside consultants," and employees were forced to attend numerous "captive audience meetings." They even instituted a rule against union organizing, and stripped the workers of their health care. Noah's is the McDonalds of the bagel world, proposing a starting wage of just twenty cents over the minimum wage in the United States. I wore my MDC t-shirt a friend gave me, it read, "Corporate death burger," along side a drawing of an evil Ronald McDonald. Take away the musical reference and it might as well of read, "Corporate Death Bagel," with the bloody, cash filled hands of Noah Alper next to it.

A couple of low moments were due to the people who blatantly crossed the striker's picket line. Some of these people were who you would expect, and those were the shameless, ignorant, right-wing, conservative frat boys and sorority girls who attend the University (Generalization I know). Others were more of a surprise at the time, but in retrospect not at all. Hair colored ravers crossed time and time again, pretending not to hear the pleas of the workers. One worker called them, "Ignorant punks," and I quickly corrected him. There was also a member of a local hip hop group that recently released a d i y record, and he crossed the picket line like it was something to be proud of.(?) I guess d.i.y. hasn't come as far in the hip hop world as I had at first thought. Punks know better! Boycott Noah's Bagels and Boston Chicken incorporated!

BEYOND AND BACK

A worldwide boycott is now being waged against specific corporations to protest C.I.A. involvement in certain countries, particularly the countries of Indonesia, Guatemala, and Chile. In all three of these countries the C.I.A. has installed puppet governments, and in all three the use of a C.I.A. trained military has lead to many deaths, torture, and rape.. How many deaths? Try 1 million in Indonesia, 150, 000 in Guatemala, and several thousand in Chile. The corporations being boycotted are: Coca Cola, Del-Monte, Chiquita, Starsucks, Chevron (off shore drilling), ITT - company behind 1973 C.I.A. coup de tat of General Augusto Pinochet, Exxon - who've cut a 30 billion dollar contract with Indonesian installed dictator Suharto.

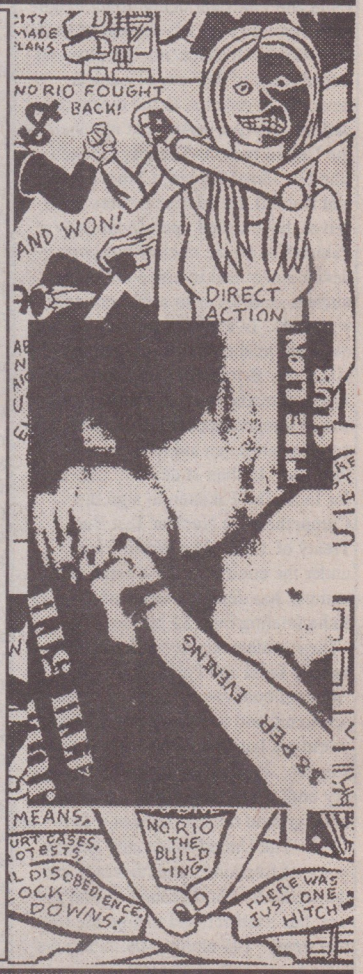
By the time this issue of MRR hits the news stands, Punk Town 98 will have already taken place. The money raised from this event will go to ABC No Rio. "ABC No Rio is internationally known as a venue for emerging artists, and is comitted to presenting alternative and non-commercial art and performance, poetry, music, and film and video screenings."

We must continue to focus on this struggle so that we can keep our community together when times get tough. For a $10 donation you can have a t-shirt, or maybe you can even organize a benefit in your hometown. Whatever the case, you can contact ABC No Rio at: 156 Rivington St., New York City, 10002. Phone: 212-254-3697.

Recently on an evening news broadcast, I was treated to some good old fashion, red neck hypocrisy. Billy Bob Clinton was making a speech calling for equality for women in the workplace, and most importantly the wages they are paid. Moments later it was reported that Billy Bob's church denomination, Southern Baptist, has decided that women should submit graciously to the leadership of their men. It should be noted that this church boasts a membership of some 16 million people, Billy Bob Clinton, Newt Gingrich, Althritis Gore among them. Southern Baptists use bible scripture to justify such stupididty, as they did when justifying slavery!

Other than the scum who used Tim's death as an excuse to steal from MRR's record collection, I'd say one of the lowest things had to be an obituary written by a woman who was the antithesis of everything Tim stood for. Her column, which appeared in a weekly Bay Area rag, ripped MRR, Tim's taste in music ("He didn't even like Green Day"), and shamelessly admits that Tim asked her never to write any kind of column about him (which she claims she respected...while he was alive?!). So disgusting.

Finally, there is a great hardcore fundraiser for the people of East Timor, and it comes in the form of an information packet and an EP compilation. The music is good, the packaging is amazing, and the information is both insightful, and easy to follow for those just learning about this atrocity. There are also contacts listed and suggestions for how one might get involved. Amazingly this only costs $6ppd from: D.I.Y. Mailorder, PO BOX 126, Oaklands PK, South Australia 5046



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WHATS THE SCOOP?

by Mundo and Jax

What was your worst experience with alcohol?

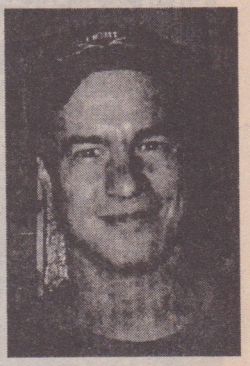
Woman on the Street

When I thought I had a decent man, but he was a daaawg!

Elana, 24, San Francisco

My worst experience with alcohol was going out with my sister and her lame friend and getting totally fucked up and going home and sleeping with my sisters friend and waking up in the morning and not knowing where I was. Then, stealing $20 out of his wallet and calling a cab and going home with my ass dragging between my legs!

Joe, 29 ,San Francisco



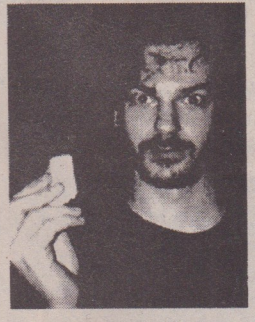
I rarely have a bad experience with alcohol, but I remember bad events involving alcohol. There was this woman I was dating, right at the end of high school, at the beginning of college kind of thing. She called me up on the phone once, and I could tell she had been drinking...she invited me over and we continued to drink. And, I think she had a little too much to drink, because, well, she started kissing me. Then, we were sitting on her bed, and she starts vomitting over the side of the bed periodically. I said, "Let's get to the bathroom, you're obviously sick." "No I'll be okay" and leans over the bed, blaaaaaaaagh. Right in between the bed and the wall, a pile of vomit. Blaaaaaaagh, more vomit. So then she kinda passes out. So, I'm sitting there thinking, "What to do?....Okay, she's obviously alive." I kind of fall asleep right there on her bed, and she's sleeping. Everything's kind of cool, except her parents come home. Now, I'm faced down asleep, I hear the door open, and the room gets a little brighter. I hear, "Oh so-and-so, we need to talk." And, I'm pretending to be sound asleep. They leave the room, her friend comes in and says, "You know you should really get out of here." And I agree, and I leave. Later on I see her at the grocery store, and she says something about it not being a good idea for us to see each other again.

Johnny Sleeper, 24, San Francisco

I was down in L.A. It was about a month ago, and I was hangin' out. I spent a week down there. I just got fucked up the entire week and, uh, it was like the last night I was there, I just woke up and, fuck, what happened? I was just drinking the whole time. We were at some video store, and I just started puking outside. It was just blood and everything. I was just running around like trying to find a bathroom at this video store, and everyone was, like, freaking out. So, we got in the car, went to my friends house passed out, woke up at, like, five. Like, I was in his bed and there was just like shit all over me, like my own shit. There was like this shit all over my pants. "What the fuck happened?" And my friend was just like, "You just shit your pants, and you went into the bathroom and shit all over your pants, and there's blood and there's shit and you were puking up blood." I just freaked out. I had to go to the hospital. I just went there last week for my check-up, and they said I was okay.

Beth, 31, San Francisco

These guys are like "do you want to go to our hangout," and it was three in the morning, I' m all, "yeah, sure," and these 18 year old punk rockers took me to Winchells, so I ordered a coffee, and the woman gave me a 40 oz coffee. I thought someone would share with me, but I drank the whole fuckin' thing, and then they dropped me off back at the house. I swear I never puked so much in my life. It was like doing a speedball, I was awake all night, I was awake for 48 hours straight from a 40 oz coffee and 20 beers. It was the worst. I was lying there just going, "I'm dying, I'm dying....." It was awful.



Mike Desert, 26, San Francisco

My worst alcohol experience was drinking half a case of Lucky Lager after eating four hits of acid, on an empty stomach. I never drank Lucky Lager and taken acid very much again. I could've fucked two great looking blondes, but I ended up in the backyard of my friend's house puking my guts out instead.

Rotten Ron, 30, San Francisco

My worst experience with alcohol was last summer. I went to Lawrence, Kansas to the Confederacy of Scum festival. At the Outhouse, we bought a bunch of dirt cheap whiskey and started drinking it out in the corn field. By the end of the night I had gotten kicked in the face by the bass player of Cocknoose, the Widowmaker, cuz between every song I was yelling, "You suck, you suck, you suck" and, uh, I ended up covered in blood. My chin split open and then I puked in the corn field and in a styrofoam cooler in my friend, Matt's, van on the way home.

Ayn, 28, San Francisco

There's so many of them! My worst one ever. When I was 16, I accidently broke the neck on a beer bottle, swallowed glass and spit up blood. There it is.

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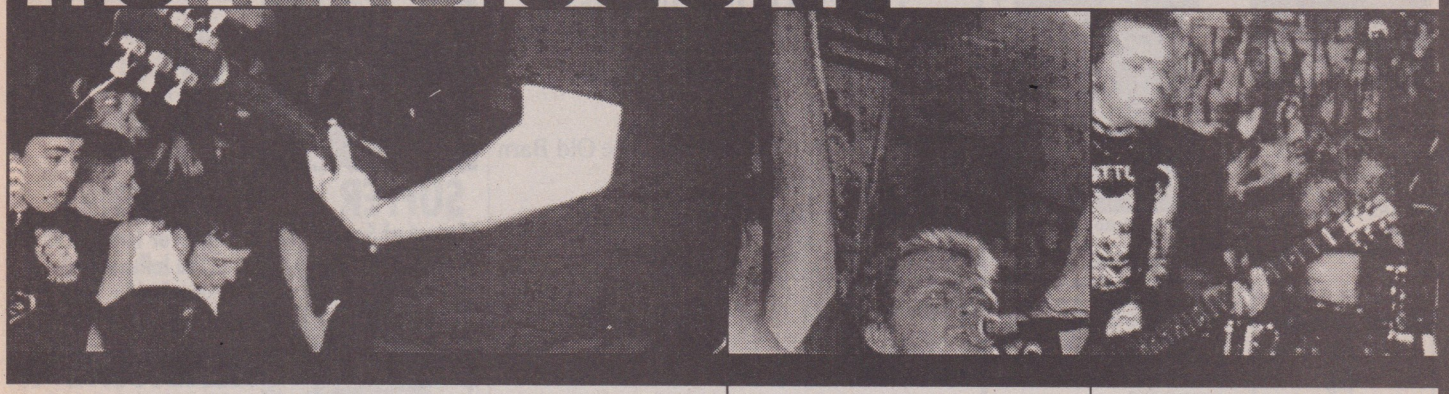


HIS HERO IS GONE *churns out some mean as hell doom and gloom-core without gettin stuck in the mud too much. Always great live and a quick glance at their lyric sheets would suggest they've got quite a bit to say. Way back in January, before they left for a tour of Japan, we (J.Floyd and Tom H.) spent about an hour and a half interviewing them while they cooked some vegan mush. After a lot of transcribing and editin, here's the best bits.*

MRR: (Tom) So I guess for clarity's sake, if everybody could say their name.

T: Todd, gee-tar you gotta say it.
Y: Yannick, guitar.
P: Paul, drums.
T: Carl!
C: What?
T: You gotta come say your name in here, so they know who's who.
C: Carl, bass.

MRR: Didn't you guys move to Boston recently?

P: Yeah.
T: No. We lived in Providence for like three months The plan was to go up there so we could practice and play shows with Yannick who lives in Montreal but dumbass [Paul] broke his shoulder right when we got up there so it didn't work out quite as planned. But we didn't move up there permanently or anything.

MRR: So you're still living in Memphis?

T: That's the permanent address.
P: We don't really live anywhere. Yannick lives in Montreal, pretty much.

MRR: How would you guys describe to someone, drawing from that experience and also from touring, differences between Southern and Northern versions of racism?

T: I think there is an illusion that people have everywhere but the South that there's still public lynchings and things are still like that. Actually there was a Klan rally in Memphis last Saturday...
P: Which is 80% black.
T: And there were riots and stuff like that, so I mean, there is definitely racist things going on there. (At the riot) there was cop cars overturned the cops had it set up where pro-Klan was on one side of the street and anti-Klan was on the other side of the street and they had these metal detectors you went through - they had cops with snipers up in the buildings basically protecting the Klan. So basically it was a cop-organized Klan rally. So these things exist, but I remember when I moved to Boston, before this time when we moved to Providence,I had the illusion that racism was not as big a deal in other places. And I'm sure there are places where it's not as big a deal, but, it made me realize that it's everywhere and that it's so ingrained in our culture and our lifestyle that no matter where you go you won't really escape it. There's no way to - it's manifested in different ways.
P: It's kind of a strange thing that people have been inadvertently taught that this only exists in the South, but if you know anything about history, before the Civil War, the Northern sentiment wasn't really much different than the

Southern sentiment - it just had mostly to do with economics, so it's not as if anything was really ever that different. But if you were a farmer in the South, culturally, you were probably going to be a little more adhering to slavery than someone in the North where it was abolished.Obviously there was a little more of an abolitionist method in the North.

T: I think racism has gotten more and more subtle, and in that way, maybe more and more dangerous. I think about how mad it makes me thinking about those Klan guys that were there screaming on their megaphones and having the support of the cops and stuff, but at the same time, those aren't the most dangerous people, because those people are right in your face about it, and you know. The scary thing is when you talk to people, or you think about certain things that you might think yourself - that are so deep and ingrained.

MRR: So what about you, Yannick - making the big drive from Canada to Memphis, Tennessee - what kind of culture shock did you experience, or do you experience every time you go back and forth?

Y: Uh, I only went to Memphis a couple times, but it's extremely different. Memphis is an extremely poor and majoritively black city, which I've never had any kind of dealing with whatsoever. I grew up in eastern Canada where the majority of the people are just white French people of European descent. I guess in most American cities there's more of a fear factor that there isn't in Canada - or, that I've noticed. Canadian cities seem, for some reason docile, and unthreatening to me. Maybe it's because it's what I've grown to know and to feel comfortable with and the fact that they (other HHIG members) know everyone there (in Memphis) and I feel so left out I kind of. I think the place scares me.

(laughter)

P: But I can agree - when I'm in Canada the cities feel different. When we were in Montreal - somebody drove me through what was considered the slums and it was ridiculous compared to what slums really are in Memphis. Some places in Memphis literally look like a bomb site and people live in them.

T:I don't know Canadian history that well, but I don't think the poverty that does exist there is so much directly tied in to race and culture.

Y: Not so much.

T: I mean it's just in the South so much of the time, black equals poor, and poor equals black - because that's traditionally how it's been, and that's how the whole thing has been set up.

P: It doesn't take much of a historian to make the correlation between race and economics in our culture. Howard Zinn *(author of People's History Of The United States- read it! Tom H.)* said, once, that he thought of history in a totally different way once he started looking at history from the point of view of the black American. Look at history from the point of view of the black American, and look how silly it is that every town has a street called Martin Luther King, you know? Like, almost every town has one named after him but how many other things in our culture are centered around white history, when black, Africans were the backbone of the South for hundreds of years, you know? And he pointed out that the time period in American history called the Progressive Era, which is the early 1900s was actually the darkest era in black history in America. That's when the most lynchings occurred. And it's called the Progressive Era simply because there are ridiculous things like the meat protection acts and things like that, that were considered great social change. Take away the race issues and I guess maybe you could say that but, it's kind of strange to me there are more grave things occurring in a country and that's where they considered a Progressive Era.

MRR: So do y'all play with any of the Memphis rock 'n roll bands like the Oblivians or anything like that?

T: We actually have never played a show with the OBLIVIANS we're friends with them and we have mutual respect for each other's bands.They're really cool people. We never've really played with rock Ôn roll bands we only play with bad emo bands, and every once in a while, luckily, we get a fuckin' hardcore band.

P: Ken (Prank) always jokes about us doing a split with the OBLIVIANS - they have a song with a repeating chorus, and so do we.

(laughter)

P: None of that's very important stuff to have in an interview

T: And, I don't think we need to put the word OBLIVIANS in *Maximum Rock 'N Roll* any more than it's already

(laughter)

T: Actually, do put that.

MRR: I know it's a broad question I know you guys have, I don't know if it's a hang-up, but definitely issues with technology. I know that you mentioned it on stage, and I know that there could be any number of snappy responses to somebody being on stage, playing an instrument

P: Turn your amps off!

MRR: Right. But what exactly is it that you don't like about technology?

T: Well, actually, when we get back from Japan we're recording a ten-song 12. The whole thing's about technology, and I think that will be the best possible...

P: Buy the album!

T:...explanation for the way we feel. And it's hard to generalize, especially on stage in front of 500 people. You have 60 seconds to try and make a point. I think the whole general idea is - and it's easy for people to think that we're being preachy or that we're saying people should go back and live in huts or something but the whole point is that technologies are being integrated into our society at a rate faster than anyone can possibly comprehend. And, instead of questioning these things, and trying to understand the impact they have on our lives, we just wholeheartedly accept them and not only just accept them, but embrace them. Tell ourselves that we're reaping the benefits, without understanding the consequences of the things that went into it. I don't even know anybody that knows how a fuckin' calculator works, you know? I don't know how a calculator works. And that's considered a very, very, very primitive technology. I mean, it's definitely not a preachy or self-righteous thing, like we don't use technologies or anything. Just that if we would all think about where things come from more and more, and not just be so quick to accept things as they are.

P: You very seldom see someone voicing the adverse effects of new technology. So things slide in really easily, because it's considered progress to have a new gadget.

T: Because the gadgets are the pacifiers. I think things like the Internet are pacifiers, I think they're things to make people want these new technologies, and meanwhile these technologies are being used by those in power. Obviously we're utilizing technologies to do the very music we make we drive around in a van and burn up tons of fuckin' gas and oil, and put out records, and play through amps. Sometimes I think the most you can do is, try to be aware and conscious, and sometimes you can use technologies against themselves.

(talk shifts back to the internet)

T: It scares me that within the scene all the time, you hear "Oh, did you check your email?" or "Did you see that new website?" I think these things are, robbing people of their passion, and it's just turning life into one big alienated digital dream. People are so separate from their true feelings, and their true human life that it's more and more computerized, and machine-like.

P: I don't know about you, but there's nothing more personal than getting a letter in someone's handwriting.

Y: What strikes me most is it's level of completeness, how the commodified life, the extension of technology itself has become so far reaching and is inescapable. There's this level of increased survival-rate to even function in modern society. You don't even think of the telephone as a technology, and without the telephone, what do you do

T: Strings and cups, motherfuckers!!!

(laughter)

C: These things are inseparable from our lives, really. When you think about it.

T: If you're going to live in the real world. If you want to function as other people do.

MRR: And y'all are getting ready to go to Japan

T: Well that's a quick jump.

MRR: Well I didn't mean to cut anybody off

T: Well they have technologies there, too.

(laughter)

MRR: You covered it all! Do y'all have any concerns, or any thoughts that Japan's becoming overutilized or is getting inundated by American touring bands, the same way Europe has?

T: I don't know much about bands going

to Japan. I know a few bands that have gone, but I wasn't actually aware that it's become kind of like, an onslaught or something.

MRR: Well I don't know that it's been an onslaught, but it seems to be like...

Y: There doesn't seem to be the same hero worship about American bands as there seemed to be in Germany, or in Belgium or something.

T: I think that's why the Europe thing got out of hand. You could be any American band and go over there and just make tons of money. Going to Japan's expensive. I doubt we'll make any money. We don't plan to, and we don't care. We just want to go.

C: I feel more like we were invited maybe like we never had to consider anything like this until...

T: I could never have imagined that I would ever get to play a show in Tokyo with Gauze, you know? I love Japanese hardcore, and to me it's like, definitely an honor, to even get to play there. So I don't see it as though I'm bringing something to them, I feel like they're going to give me something.

MRR: Are you nervous about going to Japan?

T:I'm nervous because.

Y: The high stages.

T: The high stages (laughs) and because I've lived in America my whole life and I don't know much about Japanese culture at all and I don't know any Japanese

P: It's definitely a weird feeling to want to experience other cultures without feeling like you're invading the culture itself.

MRR: With the microphone, in a way, you have the power, when you say something. Do you ever find yourself watching your words more?

T: Definitely. Definitely knowing that thousands of people are going to read what you have to say you can't help but think about it. Ultimately I would like to think that I'm sharing what I have to say, rather than telling.

C: It's an exchange, it's not like we have anything more important to say than they do, you know?

T: Yeah. It's not that I'm telling anyone anything they don't know, I'm just saying how I feel and if someone can relate to it, then that's... I would never want my word is law or something. I don't know like [Carl] said,I don't know what I'm talking about any more than anyone else. Anyone who claims to know what they're talking about, is kind of full of shit. Because we're all ignorant, just so many things we can never understand. It's total human nature to try to pretend we understand everything.

Y: But because the band's getting a little bigger and people are listening to what Todd says I guess it's becoming ever more important to try to put our effort into lyrics and criticize what we see, because it's going to incite people to do the same, whereas, just I guess mindless lyrics against well, anything, really.

P: More lyrics about pot.(sarcastically)

Y: Yeah, but...

T: Even that could be okay, even that -

C: To them (pot smokers) it's just such a relief, or escaping from the world which is their answer.

Y: But I guess this space is ever more important to use as a stepping stone for our evolution in thought and try to pass that on to other people.

T: If someone's going to listen to you, you want to say it in a way that you're fully expressing yourself, in a way that someone else can relate to. You don't want to be so vague that no one knows what the fuck you're talking about, and you don't want to be so dry that it's just, like, "we've heard it all before." So we definitely try to make a mix of seeing things through our own eyes, and expressing through our own personality, and not just as dry rhetoric or something. Because I can't relate to dry rhetoric.

P: I think the only way that you can affect someone isn't by saying no one learns a different point of view from being told how it is, you know? If you see the world as white, and someone tells you that it's black, all you're going to see it as is that way. But if someone says to you is the world white or is it black?'

T: Then you have to think about it.

P: And that's the only way that people really learn to question things and themselves.

T: I mean, that's why I would never want to say this is how it is,' or, this is what's really fucked up,' or something. I would rather say "this is how something affected me," or "this is affecting other people," and from that people maybe could think about how it affects them, how it affects us all.

C: Just examining - examining and redefining.

P: But it's still a fine line to draw because if no one ever stood up for anything, then there'd still be a lot of fucked up things going on. Which, has always been human nature anyway, to impose people's beliefs on others. So it's definitely a very fine line.

MRR: Didn't you play one or maybe more of the midwestern festivals last summer?

T: We played Columbus.

MRR: Columbus fest. What positive aspects do you see at three-day festivals, and maybe negative ones too?

T: It was a lot more negative than positive.

C: It was very consumerist.

T: Way too many bands

C: It was just a perfect example of consumption that internal dynamic of society. It was a good example of that, to me. I don't mean to sound negative or judgmental.

T: I just think it's a bit much.

C: Yeah, it's too much at once too much the same.

T: Just kind of went overboard. The very coolest thing about it is it's an excuse for a bunch of people from a bunch of different areas to get together and meet and share views and stuff. It doesn't work that smoothly, obviously but at the heart of it that's the cool thing about it. Music should be even more secondary than it is just because, with that many bands who's going to possibly pay attention to one. The thing we played was called More than Music Festival, and I kind of wish it was. Just because I think in this scene the people in the bands are seen as the most important people there.

MRR: You know, the other day I tried to get one of my co-workers to go to your show, because I'd play your records and he's into a lot more of the poppier stuff, and he said "I couldn't get into anything so negative sounding."

T: Negative sounding?

MRR: But how do you see your music, as positive, negative, or?

T: See, I don't see it as negative, I see it as realistic.

Y: Very positive.

T: The negativity isn't in our heads, the negativity is in the way people fuckin' treat each other and, like, the sick world we live in, you know? If we point that out, that doesn't make us negative, I mean that's just real.

P: I would definitely consider us all pretty positive people. I don't know how we could actually go on living if...

T: If we were totally negative, we wouldn't be hoping for anything better than what we're talking about, we would just kill ourselves or why give a shit? If we were that negative that everything just sucks, I doubt we could give a shit, I doubt we would be trying to change ourselves and encourage other people to think about these things. It's easy to call something negative what about DISCHARGE, though? Because every song was about war, they were written in the face of a nuclear threat and though it's gruesome and someone could call it negative the underlying theme is that there's hope for or not even necessarily hope, because hope is kind of a weird word, but the underlying theme, I think, is a positive one, which is...

P: Living resistance.

T: Yeah, or surely life's got to be about more - something more than this, you know? Something more than just wanting to destroy each other. And that's a positive thing. So I think by pointing out negative things, you can make a positive point. I mean, it's hard to do. It's hard to get that across. Especially when someone just hears the music and thinks it's angry and doesn't see that problem. And some people just don't like angry music, because pop music is called pop music for a reason. It's like watching fuckin' Die Hard. It's the pacifier. And sometimes that's good.

C: My mom heard our music once, and she's a massage therapist, and she talked about an area under the skin she felt it literally crawling (when she listened to HHIG). But she knew what it was. She immediately knew it wasn't spilling a bunch of ugly shit on people, she knew where it was coming from. And I took that as a compliment.

MRR: You've talked about some heavier things so far, what's the lighter side of His Hero is Gone?
T: We're all dorks! We're all fuckin' dorks
(laughter)
C: Seriously.
P: Seriously. People think we're all serious or something.
T: People think we're like.
C: Shhh shut up.
T: People think we're like I think people think we're serious people that don't let up and stuff. All you have to do is be around us 24 hours. In a lot of ways, everything's a joke to us, you know? I think we tend to make fun of everything and ourselves in the process, because...
P: You want to laugh at something.
T: You have to you have to think the world's a pretty funny place or it's just going to drive you crazy. If you don't find humor in it, there's not much hope.But then again, the things that we find funny.
(someone makes a noise like farting, laughter)
T: Don't put that in there.
(more laughter)

MRR (Floyd): What are your opinions on boiled peanuts?
T: What?
P: Who cares?
C: What?

MRR (Floyd): Boiled peanuts.
P: You're supposed to say, like chittlins, or grits.
(laughter)

MRR (Floyd): No, boiled peanuts! The only place I've ever seen those are in the South!
P: What are you talking about?
T: Never heard of it..
P: Never had 'em.
C: I've never heard of that either.
T: Where do you guys get these misconceptions?

MRR (Tom): Boiled peanuts are really deep South.
MRR (Floyd): Deep South? Okay, nevermind. I just thought ...
P: Back bacon
T: Where we're from it's like, brains and eggs, fuckin' grits and chittlins.
C: Pork in everything
T: Pork.
C: Squirrel gravy.
P: Back bacon and maple syrup.
T: Squirrel gravy?
C: Squirrel gravy.
(laughter)
T: A side of beef.
P: Chittlins

MRR: What kind of things have y'all had to give up, or sacrifice in order to -
C: Everything, fuck.

MRR: tour as much as you do?
T: Nothing.
P: Yeah, right
C: Relationships
T: Nothing and everything.
C: All kinds of fulfillment, you know? Relationships, family but it's okay.
T: I don't feel like I'm giving up that much, just because it's one of the few things that really makes me happy, you know? Playing music is what I feel the most passionate about.
P: Yeah, it's not giving up your life to do something when it is your life. But then I know Yannick has a little bit different of an answer, I'm sure.
T: Yeah
Y: What do you want me to say? I guess, I really gotta think over what I'm doing. I have this print shop and, um it might go down the tube. Everytime I leave, I get so much more in debt, and I kind of made the decision that I'd rather do this while I'm young, and get a chance to do something good -
T: Before you settle down and get married
Y: Yeah right I wish.
(laughter)
T: Whoa!
C: Whoa!
Y: But, yeah - I mean the print shop might have to go.

MRR: Are there any particular positive or negative things that really stand out in your minds across the country where you've returned to? Any particular venues or political happenings in the scene that you've been glad to see either continuing or starting out?
C: The Lucy Parsons Center in Boston.
P: That's a great
C: Yeah, the Lucy Parsons Center
T: It's actually a bookstore
P: It's gotten kind of nice to find a new bookstore.In Gainesville Florida there's one called the CMC. On the outside it appeared to be a bookstore, but it's actually a radical library that the public library offered to incorporate it within their system, which, to me, is pretty amazing. (Gainesville) has it's own branch of the public library, that's all radical literature.
T: We have our favorite places to play, too. It's always fun in Philadelphia, and Florida.
Y: Montreal.
T: Montreal Denton, Texas.
P: It's fun out here, too and all of Canada's great to play.

MRR: Yannick are there any foreseeable problems of you driving around all over the country with these guys? Could you get in trouble at all?
Y: Not really. If they figured out that I was working, in their terms, I guess.
T: The thing is, say we got pulled over, and they asked him how long he's been here, he could say, I've been here for three days and they have no way of knowing. I guess they could, if they really wanted to know, but obviously they're not going to keep tabs on people that tightly.
P: Because he's a white kid from Canada. If he was from Mexico, then it might be a little different.
T: I don't think we ever really thought about it as being something to worry about.
Y: At a future point, if I ever move here between tours, to the states, it might be a little different.

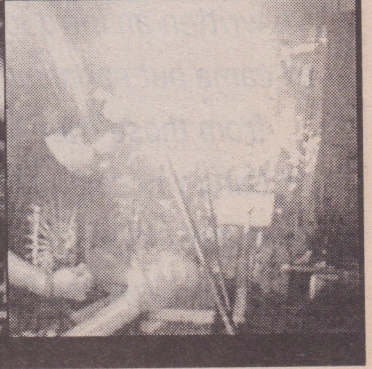
MRR: What about you being in a band that communicates in English. is it accurate for me to say that when you're at home, you're primarily speaking in French?
Y: Yeah, I grew up French, and learned English, I guess, ten years ago. Twelve years ago? I've got a basic grasp of English,I can get around okay. But French is still my language, I guess.
T: He's got French pride. French-Canadian pride.
Y: Yeah (laughs).

MRR: Would there be any chance of you singing a His Hero is Gone song in French?
Y: I've thought about that
C: No! No
(laughter)
C: He was going to sing the backups in French
P: Yeah, that would be cool.

MRR: Well, that's about it.
T: Do we get to do a closing comments?

MRR: Well, yeah.
T: I would like to encourage people to think for themselves and avoid group mentality and try to live outside of the lines that have been colored in.

Need to know more? Try writing to HHIG at PO Box 820043, Memphis, TN 38182 or Prank, PO Box 410892, S.F., CA 94141.



ASSHOLE PARADE

I've written an intro for this interview numerous times, but they all came out sounding like some kiss ass press release you get from those cheesey 'hardcore' labels. So I'll just say pick up anything you can find with these guys on it. It's well worth your time and money. Trust me. This interview was done after their show at Headline Records during their tour with Suppression.

Interview and photos by Matt Average.

MRR : Tell us who everyone is, and what it is that you do.

Travis : I'm Travis and I sing.

Travis 2 : I'm also Travis, and I play bass.

Brian : Brian, and I play guitar.

All : I'm John, and I play drums. (laughter)

MRR : What's the history?

Travis : September of '95 was when we started. We had an old bass player. He wasn't too into it. He had school, was graduating, and he had a really good job, and we wanted to tour. It was kind of mutual. Him leaving the band and Travis playing bass for us. Everything was cool. It wasn't like a bad falling out or anything. That's about it.

We've been on tour, have a seven inch, and a split seven inch, various comps, and a split 12 inch coming out.

MRR : And you (Travis 2) used to be in Ansojuan? Why did they break up?

Travis 2 : Because the other two kids, the bass player and the drummer, live in a town an hour and a half away. I had to drive there and practice, and it got like... I don't know. It was easier to be in this band in my hometown. You don't have to drive and hour and a half to practice. That was it. Now they're in a band called No Comply. It's just them two.

MRR : A bass and drum thing. How's the tour been going?

Travis 2 : It's rad!

Travis : We've been having too many days off. We played a show in Portland, and then had five days off until our next show.

Travis 2 : We played a radio show between there. It was on KFJC.

MRR : That's cool. How many dates do you have after this one?

Travis 2 : Six or seven.

MRR : Did you just tour the West Coast, or was it all through America?

Travis 2 : We went up the East Coast. We met up with Suppression, played Philly, and went and played New York with Spazz. Then we went to Ohio, and Chicago...

Travis : Canada...

Travis 2 : We had to cancel two of our Canada shows because our van broke down. We were supposed to play Minneapolis, and our van broke down on the way there. So Suppression played, and we went back to Madison and went to the Spazz show and hung out with the guy from Rhetoric. The we went to Canada finally. Missed our first show, we had to drive to Saskatoon. It was fuckin' far as shit. Played a rad show...

Brian : Saskatoon ruled.

Travis 2 : The kids go crazy. They said it was one of the best shows they'd ever seen. It was awesome.

MRR : So, was that one of the best place you played on tour so far?

Travis 2 : No. It was just awesome. The Spazz shows were awesome. The best show was, I think, Chicago. Fireside Bowl. Last night was rad with Black Army Jacket and Noothgrush The shows have been really good.

MRR : What's an 'asshole parade'?

Travis : That's a question for John. I think it's just a name he wanted to call one of his old bands in New York. But like the other guys didn't want to call it that,

"HARDLINE STRAIGHT-EDGE KIDS HAVE A SKINHEAD MENTALITY..."

so he kept it in his head. One day, me and him were talking about starting up a band, and he was just, "Let's call it Asshole Parade". It's kind of impersonal...
Travis 2 : They were in a band called Assbackwards before. So it kind of fit.
MRR : What's the 1632 Ebola Shack that you refer to in "Mophead Boy"?
Travis 2 : That's the shack behind our old house that we stored all our old garbage in. (laughter)
It's where ebola lives.
Travis : That's where it came from. It didn't come from across the seas or wherever...
Travis 2 : It came from our backyard!
MRR : Three or four songs of yours deal with religion. Songs like "700 Hundred Years War", "Stapled Not Nailed", and "At A Loss" speak about being betrayed, or whatever...
Travis : "At A Loss" is not really about religion. It's more about how people some times take things... How something can be like a god to some people, in a way. Pretty much I used that as heroin addiction. Heroin was like a god to somebody I knew. I used it as a poetic metaphor.
MRR : With these songs there's a lot of resentment, so I'm wondering if at one point in your life if maybe you thought religion provided answers.
Travis : I used to go to church... I don't know why. Now that I think about it, I think it was to just go on... I was in this youth group and we would go skiing, and shit.
Travis 2 : Join a youth group to get out of the house! (laughter)
Travis : Like my friends were in it. I used to go to church like on Monday, Wednesday, and on Sunday twice! I guess I was like 15 years old. Religion in itself is not as band as the different types of religion that try to... Something's wrong when one religion is saying 'this is bad', and another religion is saying, 'no, that's not bad, this is bad'. It's stupid, to me. Evangelism and all that shit.
MRR : So, organized religion is bad. But what about someone who says, 'Oh, I believe in God. I would like to witness to you'?
Travis : It's not like we're saying don't believe in God...
John : I think we all have different opinions.
MRR : The description to the song, "Stapled Not Nailed", at the end it says, "Convenience has slandered religion".
Travis : That songs is about how theories have been passed down from generation to generation. Like I said about one church saying this is bad and another church saying this is bad, it's changing all the time.
Travis 2 : It's kind of like the 'secret game' that you play. When one person tells somebody one thing, and passes it along, by the time it gets to the end it's a totally different thing. Who knows what the original idea was.
MRR : So, what type of skateboards do you ride? Changing the subject.
Travis 2 : Our friends do these skateboards in Gainesville. They make 'em and print 'em, and they're called Thug.

John : I ride Thug as well. Big fat boards, they don't break.
Travis : John plays drums in this other band with Ben called Section 8. He's awesome. Silk screening like crazy. He did all our shirts, and stickers.
MRR : What type of skating do you do? Pools? Ramps?
Travis 2 : I like skating in the street or skate parks.
Travis : I don't skate as much as I used to. I don't think any of us do! (laughter)
MRR : What's the best place to skate in Florida?
Travis 2 " The skate park in Tampa. The Spot. It's the shit. We had a skate park in Gainesville for a while. This guy Donny Meyers, who was pro for Zorlac a while back, Monty Nolder, those guys, all built a park in this warehouse. It was totally unlicensed. Then the city shut them down for not having wheel chair accessible bathrooms and stuff. Because all the handicap people that skate! (laughter)
MRR : Yeah, there's a big population of those guys. (laughter)
Travis 2 : Especially on the East Coast.
Travis : It was a cool park though. They would have crazy parties.
Travis 2 : Yeah, they would have shows there.
MRR : Have you done any skating since you've been on tour?
Travis 2 : Yeah, a little bit. We checked out Burnside.
MRR : Oh, how is that?
Travis 2 : It's fuckin' sick.
Travis : It's small though. When you see it in magazines it looks really big. When you get there, it's really small.
Travis 2 : It's super tight. The people that live there that skate there everyday are fuckin' amazing.
Travis : You've got to skate it everyday to get it wired.
Travis 2 : They tear that shit up!
MRR : Did you guys skate San Francisco when you were up there?
Travis : It's hard to skate there!
Travis 2 : We stayed mostly in Berkeley, with John's friends from New York. We didn't really get to go to San Francisco much, except for the show. We just hung out Berkeley. Unfortunately.
MRR : There's some sick places in San Francisco.
Travis : Those hills scare the hell out of me. In those videos those guys are...
Travis 2 : You're all worried about traffic.
MRR : Max from Spazz does that shit.
Travis : Is he good?
MRR : Yeah. He says he's not, but he is. That guys does the most amazing manuals. He'll ollie into a manual that just goes on for the longest time.
Travis : We skated with the guys from Charles Bronson. Mark is the sickest fuckin' skater.
He don't look like it...
Travis 2 : He looks like a muppet!
Travis : He's all technical and shit. He's crazy!
MRR : I don't skate enough to progress!
Travis : It's gone too far!
Travis 2 : I like where it's at now. Everyone's skating fast and big, and everything. Not so much flippy shit is around.
Travis : It's gone back to the old school.
MRR : Yeah, I feel better about that. Like, 'Okay, cool, we can boneless again'. (laughter)
Travis 2 : Ollies are cool again.
MRR : I skate maybe once every month. I just got motivate myself, but when you have "Must See TV" stuff on, it gets kind of hard. (laughter)
Travis : In Florida it's just so hot. The humidity is just like... It feels like it's raining down on you.
Travis 2 : Your face is all red, and you're all swollen... Wait 'til it cools down.
Travis : In the winter time we probably skate a lot more.
MRR : Have you guys gotten along well on the road, or has it been like, 'okay, I'm not talking to this guy today'?

Travis 2 : There's ten of us, with Suppression.
Travis : It's easier not to concentrate on one person. We've almost gotten into a couple fights with other people though. We played in Vancouver, these kids were going crazy and accidentally kicked Chris, the guy who sings for Suppression. He turns around and kicks them back. After the show they're all like, "Why did you kick me?!?". They're all speaking French, and can barely speak English.
Travis 2 : "I like you band Suppression, but you kicked me. Then we're in Portland and that kid Chris called some dude a 'bitch'. Everyone was sitting down in this bar, and he's (Chris) like, "Stand up, this isn't a fuckin' picnic". This guy is like 'something something'. Chris says, "Shut up bitch". This guy was like, "You called that girl a 'bitch'! That's such a sexist term". He's (Chris) like, "Well I'm talking about a guy for one thing. Who the hell are you?".
MRR : I think people take terms like 'sexism' and totally warp it.
Travis 2 : They were so fuckin' P.C., all wearing Filth shirts. They were like, "Oh, you're from Florida. It's more liberal down there". We're like, 'What the fuck are you talking about'? We're in the Bible Belt!
Travis : The guys were like, "We don't do things on the West Coast like you do on the East Coast". I was like, "You don't say 'bitch' to anybody"? He goes, "Well, when we say 'bitch', we're talking about different things". I was like whatever. They wouldn't let Chris stay at their house. They were like, "All you guys can stay, but Chris can't come"!
MRR : "You can all have ice cream, but him"! (laughter)
Travis : "Go straight up to your room"!
MRR : What's the greatest thing you've experienced on this tour?
Travis : The girls in Tonawonga (sp?-ed)
Travis 2 : The kids in Suppression left some equipment at this place, on our way to wherever we we're going, we had to stop back there. They went to the record store, and we went to some place called Taco Time, or whatever. These 18 year old girls were in there and followed a couple of them into the bathroom, and they were like, "Come sit next to us"...
Brian : How old?!?
Travis 2 : 18?!
Brian : No!
MRR : Why? Did you date one of them or what? (laughter)
Brian : They had to be 15.
Travis 2 : No way man!
Travis : Those girls were young. They had rubbers and shit, tossing them out at us...
Travis 2 : Yeah. They were throwing condoms at us. Then when we were in the van leaving, they were all like, "Hey!" phoom! Flashing their chests at us.
MRR : A hardcore band with groupies! Man, what's happening?

Travis : They were all pretty too.
Brian : You guys also told them we were playing with Metallica! (laughter)
Travis 2 : Yeah, we told them we had *Sassy* interviews and shit. (laughter)
MRR : That's so weird...
Travis 2 : That was pretty weird.
Travis : Some pretty gross accidents too...
Travis 2 : Sometimes when John farts it gets pretty weird in the van. That's one of the weirdest things I've ever seen. When you can walk down the street and the whole Earth is clouded by John's gas it's pretty weird. (laughter)
MRR : I guess if you want, wrap this up with upcoming projects and words of wisdom.
Travis 2 : Support the East Coast!
Travis : Don't take everything so seriously.
Travis 2 : Yeah, have a sense of humor.
Travis : We get a lot of shit from straight-edge kids about our songs. There's the song called "Face Off", we didn't put the lyrics in the seven inch because, for one thing, people would just go crazy, and be like, "What the fuck".
MRR : What is it about?
Travis : It's a song about kids in our town that are just ... The funny thing is these kids are our friends too. It's totally an expression. We don't hate them. It has nothing to do with straight-edge as a whole.
Travis 2 : It's just people that say, "Oh, you're going to write a song about smoking pot?"
Travis : Yeah, but there's a million straight-edge bands that have songs about...
Travis 2 : 'If you smoke it you're an idiot'...
Travis : Yeah, when we write about it people freak out on it.
MRR : To me it's a mentally weird thing when you're concerned about what other people do. That's a parent's job.
Travis : Totally. Hardline straight-edge kids that come around shows and slap beers outta people's hands... What the fuck?!
MRR : The thing is, where will they be two years from now?
Travis 2 : Wait 'til they turn 21.
MRR : Or their girlfriend leaves them.
Travis 2 : I like how they'll have "Cruelty Free" tattoos, and they totally start fights and shit.
Travis : A lot of Hardline straight-edge kids have a skinhead mentality. Just like a skinhead saying, "I don't like black people", and beating up on a black kid, is like the same with a straight-edge kid.
Travis 2 : And all those kids are fucking mall hardcore kids. Victory shits.
MRR : They're jocks...
Travis 2 : They buy their triple X pins from Spex at the mall, and spend seventy bucks on an Addidas sweatshirt, or a Wu-Tang shirt, and fucking bitch at us.
MRR : Then they're all like, "Yo kid"...
Travis : "Yo kid, you heard that new Strife shit"? (laughter) When we get back from tour we're recording for the twelve inch that we're doing from Six Weeks.
Travis 2 : We're not recording for a while. We got twenty songs.
Travis : It's what we're working on. We have split twelve inch with Palatka. Marcel from Left Wing is putting that out. Various comps. Kurt from Palatka just put out the "Southeast Hardcore" comp. It's awesome. It has Cavity, End Of The Century Party... We're going to do a split with Suppression.
Travis 2 : Or try to.

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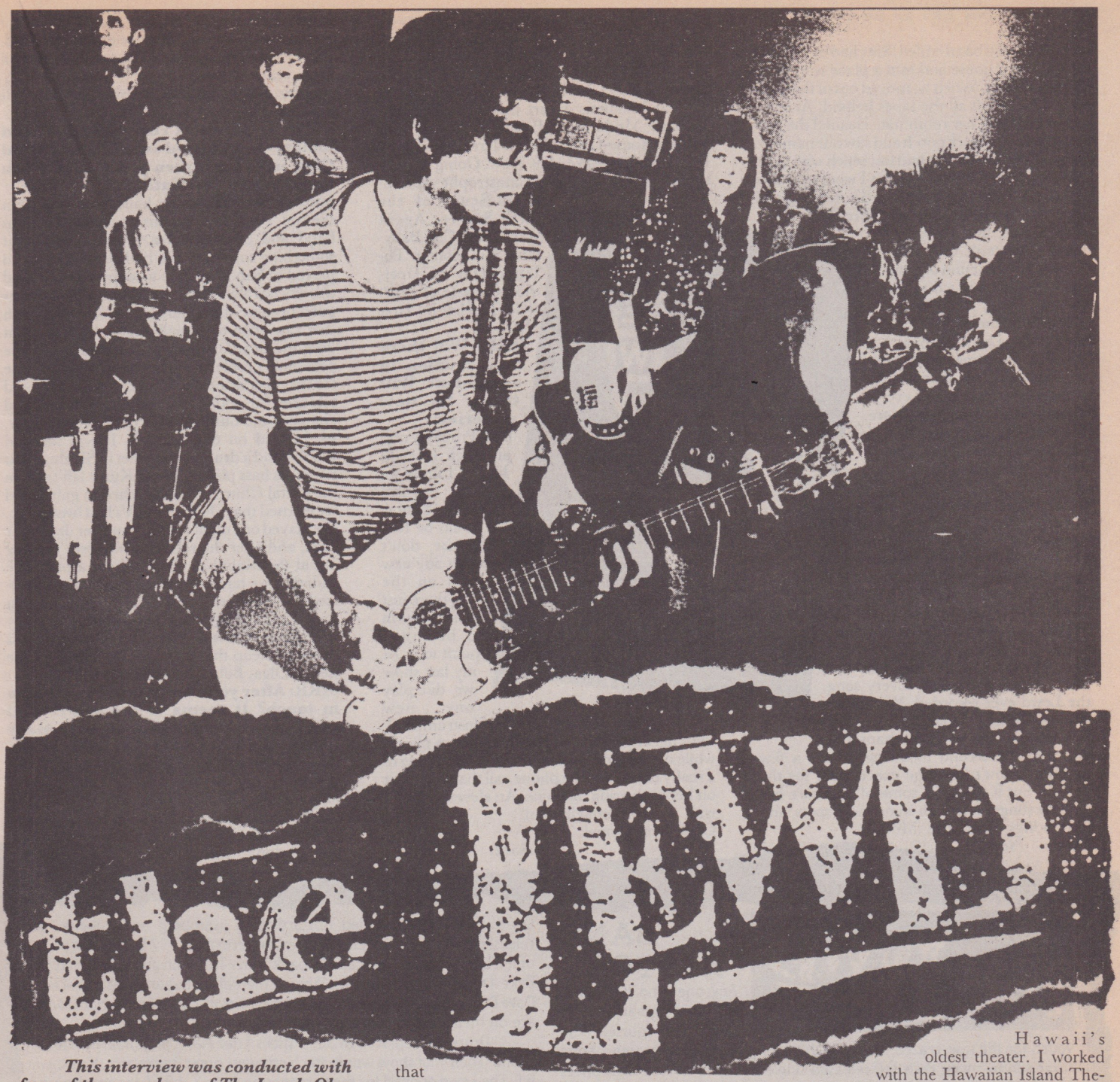


This interview was conducted with four of the members of The Lewd: Olga de Volga, Bob Clic, Satz and Blobbo. They all live in different places now, so this is a real international (OK, make that multi-state) effort.

MRR: So, where have you been hiding all these years?

Bob: I've been here, in San Francisco, playing in many, many bands since 82-83. I'm currently playing guitar in a psychedelic instrumental band called Melting Euphoria. I also play for a great local bluesman called Big Daddy From Cincinnati.

MRR: Can you name some of the bands you played in? Are there any releases?

Bob: Well, the last few months I was in the Lewd I had already started another band with Nyna Crawford from the VKTMS called Murder. We did record some songs that probably will never be released, but they are pretty good. Now, there is a girl that can sing! I went from that into the thrash/metal scene which was sort of exploding in SF at the time. I played in a band called Die Sieger for a few years. We played shows with all the metal bands that were coming to town..Metallica, Megadeth, Slayer, and Exodus. We even opened for Spinal Tap in San Francisco on their first tour. That was a blast!

MRR: What about the other band members?

Olga: I've been in a tropical rain forest, a remote island paradise, sparkling white sand, black sand, red sand, green sand, waterfalls, erupting volcanoes and blue, blue water. I've been hiding in the presence of the lord while obtaining my Bachelor of Arts degree in Dance, Drama Theater Production at UH-Manoa-where there are rainbows.

MRR: So, are you working at a theater now?

Olga: I was recruited to play Magenta in The Rocky Horror Show at the Akebono Theater, Hawaii's oldest theater. I worked with the Hawaiian Island Theater Co. in their production of Rocky Horror at the Southern Star Theater in Na'alehu where I did choreography, vocal and physical warm ups for the cast, costumes, makeup and props. Now I'm about to be cast in a production of *Cabaret* to play in the Fall. I'm hoping for the role of Sally Bolles, but don't know if I'll get it.

MRR: Satz and Blobbo, what about you?

Satz: I've actually been hiding in plain sight. Been here in San Francisco since the early 80s, with the exception of a trip to Colma, the Bay Area's "City of Cemeteries" in 1991.

Blobbo: Various bands: Metal Church, Hall Aflame, Vanderhoof, my studio and the kitchen.

MRR: OK, what about these two CDs I have heard of?

Bob: We have to credit someone that made this release possible. Our friend Gigi, who in 1984 or so, literally rescued all the tapes from the garbage. This is not a joke. It's the truth.

MRR: Sounds like an interesting story...

Bob: After the band ended, Satz had moved out of the Lewd house and into a place with some friends of ours. When he moved out of there, he accidentally left all the tapes behind. At some point Gigi and her roommate cleaned the garbage out of the back porch and saw our name on some of the boxes. She had lost touch with Satz, but hung out with me a lot, so I went over and got them. I kept them safe, and now I'm glad I did. The tapes themselves were in okay shape, but many formats just aren't used anymore. I couldn't find one studio in SF that had a machine to play them. They mostly laughed at me. I sold some unopened Lewd records to pay for shipping, and sent them up to Kurdt. Kurdt engineered and transferred everything to DAT, and here we are.

Blobbo: The tapes were in various states of condition. For example, one of the tapes was so archaic in its format, we had to stack two reel-to-reel decks on top of each other to be able to get the proper tape speed and proper head type just to be able to hear the recording. Most of the real strange stuff will be on Volume two of the CDs.

MRR: So, what will be on the CDs?

Bob: We have what looks like two CDs worth of material. Every song the Lewd ever recorded. We are releasing the CDs separately, with the first coming out soon, perhaps June '98, and the second following in just a few months. I don't have the exact order for the second, but it will have some of the more humorous songs on it, with some radio spots, and four songs from the Mobile Home sessions. The second CD will also feature every song ever recorded by Olga's previous band, Vs. Here's the track listing for CDl: Kill Yourself-Trash Can Baby-Pay or Die-American Wino Justice/Liberly-I'm Not Pretty-Climate of Fear-Magnetic Heart Suburban Prodigy-Beyond Moderation-Polluted Brain-Fight-Mobile Home-Cold ~ Numb-Dressed in Black-Lewd Conduct-We Are Now Going Downtown-Roman Polanski-Catastrophe-Abomination-Scum of the Earth-Secret Agent Man-Trash Can Baby-Gun Fun-Roman Polanski-Day of Decision-Climate of Fear-(Go To Hell In) Hollywood.

MRR: Will there be a reunion in any form? Will there be new material?

Bob: Probably not, although I would like to. I think we would sound great and I know it would be fun. Likewise, don't expect any new songs on the CDs, there just doesn't seem to be much point to it. At my last show we did play one new song. It was an instrumental, with herkyjerky chord changes that we played while our sound man ran a cassene recording of a really filthy obscene phone call that Olga: got on her answering machine. An eleven year old with an *intense* imagination!

Olga: Don't know.

Satz: A reunion? Wow! That would be quite a sight. I guess it would not be impossible since no one has died. But it would be a major undertaking after all these years.

Blobbo: I doubt it, but I would like to see it happen.

MRR: I still don't really get the band history--you started out in Portland and Olga in SF, and then you moved down and merged, or what?

Satz: The band originally hailed from Seattle in the late '70s. As for me this was my first serious band and Seattle was a great place to put something together. We had come down and played in San Francisco a couple of times and this city has always had a magnetism to it. It was good because there were places for bands with that raw edge to actually play. At about that time the Seattle lineup was undergoing some personnel problems and so it was a perfect time for the most dedicated of us to just pick up and relocate. So, with Electra, our excellent sound engineer and our lighting tech, Crystal, in tow, we headed on down to SF. It was me and Blobbo and a drummer we met in SF; then Bob joined as bass player. When Kurdt left to form the Metal Church, Bob switched to guitar and we learned that Olga's band Vs had broken up. We played one night with her and her drummer Alex, and after the rehearsal we went to hang out at the Mabuhay. As word got around the club that we had just played together, we realized it was perfect for all of us. When Alex went on to LA's Green on Red we found a great guy from Reno, Chris Reece, to play drums. So this was the lineup that most people know as The Lewd, Olga, Bob, Chris and me.

MRR: After your breakup, did you keep in touch? It seems to me you're still pretty much friends as opposed to many bands who hate each other after a year.

Satz: Oh yes, to a certain degree. It was a mostly cool break-up as they go. Chris Reece went immediately into Social Distortion. I really liked seeing him playing with them, but I understand he has moved on.

Olga: I don't waste my time

the LEWD BAND HISTORY

Any one who has heard the Lewd's great late '70s single "Kill Yourself" can vouch for the raw, crazed energy of this young Seattle punk combo. Long forgotten by many, their self-released single has commanded high prices based on its rarity, not to mention the fact that it kicks ass.

The Lewd were an outgrowth of an earlier band called the Sixteen Year Old Virgins, who changed their name to the Knobs. Lead singer J. Satz Baret was formerly as "Satin Sheets," and played in the later, non-cabaret version of Ze Whiz Kids, circa 1975. Ze Whiz Kids, primarily a theater group, also included Tomata Du Plenty, later of the Screamers. The Knobs formed in 1976 and included Satz on vocals, Drake Eubank on drums, Sheldon Gomberg on bass and Jeff Gossard (cousin to Pearl Jam's Stone Gossard) on guitar. Other Knobs members at various points included guitarists Marc Cain and Mark Bowen. According to Satz, The Knobs "never really played. We were going to play, had publicity ahead of us, photo sessions and a flyer than announced that we were 'coming soon!' " Yet the Knobs never played an official show, because as Satz says "we had no songs." Like that's stopped anyone else? However, the Knobs did play one intimate "performance" at a Fremont rehearsal space called The Funhole. This A-list evening was written up in a Seattle punk fanzine "Twisted." Satz chainsawed a stage monitor during "Chain Saw Sex." 'Nuff said.

Out of the Knobs carne two mind-bending combos: the S'nots and the Lewd. The S'nots included Gossard, Cain, Gomberg and Eubank, and released one three-song EP on Edge City Records in 1979. The first line-up of the Lewd featured Satz and Eubank, Peter Tabor on guitar and Mike Van Dyke (nee Davidson) on bass. Shortly thereafter, Eubank was replaced by Dave Drury. This line-up recorded some demos in 1978, nine songs of which are on their new CD for your enjoyment.

Drury was replaced by John Sticks (nee Nay), who was from Rhode Island. Their first show was in the Northwest punk Bethlehem, Vancouver B.C. The Lewd opened for the Ramones on June 8, 1977 for an evening of pure insanitainment. Sometime later Mike Davidson was replaced by 17-year-old David "Buttboy" Rudicrona, who was originally from Aberdeen, Wash., later the home of Nirvana's Kurt Cobain and Krist Novoselic. Mike Davidson, Dave Drury and Jeff Gossard were also in a band called Clone with Upchuck, later of the Fags. When Rudicrona quit eight months later, he suggested his friend Kurt Vanderhoof, who adopted the stage name Blobbo, as a replacement. Peter Tabor quit next, and was replaced by Brad Rammels. Johnny Vinyl, a member of a local band that used an unpronounceable symbol for their name (it's commonly pronounced "Aaiieee!") remembers the Lewd opening up for the Ramones at Seattle's Paramount Theater in 1978, and people throwing stuff at them. Joe Finn, who saw the Lewd open for the Ramones at the same show, had this to say about them: "It was the funniest thing I'd ever seen. There was nothing threatening about them at all, it was just comical. But them and the Ramones – it was a three-chord tour de force!" Gas Huffer's Tom Price also remembers seeing the Lewd around this time. "I was especially frightened by Satz and Brad. They seemed like these scary, older real punk guys to me." This line-up recorded and released a great three-song EP on Scratches Records in 1979. The label was

hating anyone.

Bob: Well, when I left there were some very bad moments, but they were just moments and with time we seem to have gone beyond them. I did work with my replacement, and finished up a few shows. My last show was at the On Broadway Theater and it was excellent. The next show was the second Eastern Front, and I did not want that to be my swan song with them. You see, the Lewd never, ever played good during the day. Sean Greaves was a great guitarist who we met through Chris, and I traded my spot in the Lewd to him for a live rattlesnake.

Blobbo: I'm in touch with Bob, but that's about it. I did produce a project for Brad last year, called Wolf Pack. But I would like to stay more in touch with everyone.

MRR: Are you still into punk or hardcore after all these years, do you still follow the development of the scene?

Satz: Of course I'm still into punk/hard-core, but it's from the other side of the fence. With so many years between being on stage and now I'm afraid I have become very critical of all the groups that have come and gone. I know I'm prejudiced, but I see so many things we did better.

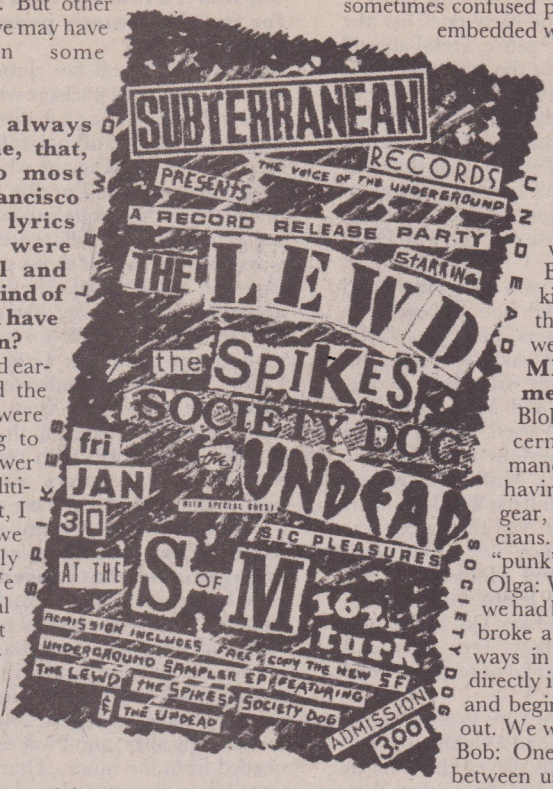
Olga: Yes, I love most of everything I've seen. I watch Letterman because I don't have cable TV—he has the best bands. I send off for compilation videos and free music...you know the ten cassettes for eleven cents. I scan RIP, Thrasher and Rolling Stone to figure out what's good and I have one friend that is totally hip and keeps me informed about new music. I also love Hawaiian music. I'm about to join a new band—they've been recruiting me heavy—but I don't know if I'm recruiting them or they're recruiting me. They're surfer girls, so that definitely makes them da-kine.

Bob: Only in theory. I don't ever listen to hardcore. I listen to old punk rock all the time. I think I'm the only one who saw the Pistols last year that liked them. I thought they sounded great, just like they should have sounded at Winterland. I just received a Society Dog CD that sounds so cool to me. I have forgotten what most of the bands sounded like unless they stood out in some way. Because there are a few bands that still remember us, like Turbonegro and the Loudmouths, I find myself interested in what they sound like. But other than the bands we may have influenced in some way.....

Blobbo: No.

MRR: It always ocurred to me, that, compared to most other San Francisco bands, your lyrics and music were quite cynical and rough. What kind of image did you have back then then?

Bob: I recognized early after I joined the band that we were not even trying to provide an answer to any social/political issues. In fact, I like to think we were completely irresponsible. We seemed to appeal to the most street-level, apolitical, hard-core dope-addled punks that ever existed. I hope we still do.



Olga: We were raw and simple and we cut to the heart of the matter. We were serving up cold cuts in a cold world. We were severely hardcore...achtung, hasta la vista baby. We were a prototype of today's sounds and 20 years ahead of ourselves.

Satz: As I look back, I was extreeeeeeemly cynical and that did reflect in the lyrics and subject matter. But there was also a satirical side, and I firmly felt that every song should have some moral to it, if not a statement or commentary on some value. As for our image back then...we were always the sum of our parts which I know sometimes confused people. The "scene" was embedded with non-conformity, but I always thought it was somewhat hypocritical when the hardcore punks marched all in lock-step and had a problem with those that did not fit the uniform. For us it was always the music.

Blobbo: We always had kind a slick approach to the band. Even though we were punk.

MRR: What do you mean by "slick"?

Blobbo: We were very concerned about our performance, being well rehearsed, having stage clothes, good gear, and being good musicians. These were not very "punk" things to do.

Olga: We were well rehearsed, we had backup guitars in case we broke a string and we were always in tune. Each song went directly into the next; the finishes and beginnings were all mapped out. We were a polished act.

Bob: One of the big differences between us and most of the other bands was that we worked the way r o c k bands are supposed to, and punk bands are *not* supposed to. We rehearsed five nights a week, played each song twice in a row, had our own p.a., a lighting tech with a lot of gear, and a good crew that supported us. We worked *hard* and sounded good because of it. I still teach musicians the

basically Robert Bennett, a local rock writer who supported the band. Produced by Marty Farzu, the record was a home studio recording, and included the insane "Kill Yourself." The B-side numbers, "Trash Can Baby" and "Pay Or Die" are equally great crash 'n' burn punk tunes.

In 1980, Satz and Blobbo moved the Lewd to San Francisco. Blobbo had switched to guitar, and they got Bob Clic in on bass. Carl Socco was on drums .The band recorded some demos, and then Blobbo quit to form his new venture, Metal Church before moving back to Aberdeen (and subsequently starting a new Metal Church who released quite a few albums). Bob Clic moved to guitar, Alex Flex joined on drums, and part-time model Olga de Volga came in on bass. Olga had played with other bands, including one called Vs. with Alex Flex, and often played Lewd shows wearing outrageous black leather outfits, and handled the occasional lead vocal. Alex Flex also left, and was replaced by Christopher Reece. Previous to Flex's departure, the band appeared on the 1980 seven-inch, fourband EP S.F. Underground 2 (Subterranean Records) doing the fast-paced punker "Mobile Home." With Reece in the band, they released their only LP, "America Wino," on ICI Records in 1982. Having fully absorbed the emerging faster hardcore punk sound, this blistering document features one side of studio recordings produced by Clem Fisher and recorded in Hollywood at Mystic Sound, and another side culled from a live performance at Target Video Studios. Target Video was a San Francisco video group that often shot bands live in their studio (sometimes with an invited audience) for compilations such as Target Video Four, which features the Lewd performing "Fight." That song, as well as another version of "Mobile Home," is also featured on the ICI LP. The LP also includes a great song sung and written by Olga called "Magnetic Heart," and one tune co-written by Satz and Vanderhoof called "I'm Not Pretty." The rest of the songs were penned by Satz and Clic. Side Two was engineered by Mike Fox (guitarist of Sick Pleasure and Code Of Honor), who recorded many San Francisco groups and is particularly engaging. No doubt, this album is a crucial document of the San Francisco early '80s hardcore scene, right up there with releases by Society Dog, Sick Pleasure, Code Of Honor, Flipper, VKTMs, No Alternative, Dead Kennedys, etc. The Lewd also appeared on the two volumes of Enigma's "Eastern Front" live albums.

After the LP was released, Bob Clic quit and was replaced by Greaves, a Reno native who played in a band called Thrusting Squirters and who produced the first EP by Seven Seconds. The band fizzled out not soon afterwards, and Olga moved to Hawaii; Alex went on to play with Green On Red; Chris Reece was a member of a number other outfits including Social Distortion. After the Lewd, Bob Clic had a band called Murder who included ex-VKTMs singer Nyna Crawford. These days, Bob plays in the spacerock band Melting Euphoria, who have a CD out on the Cleopatra label. Satz retired from music, although hopefully not permanently. While the Lewd's records have been out of print for years, songs from the "Kill Yourself" single have reappeared on a few '70s punk compilations. Recently, all their material was compiled onto a bootleg vinyl release entitled "The Lewd - Complete Discography". At last, the Lewd's material has been made available on CD, including a slew of never-before-released early demos and outtakes. The Lewd have recently had their songs covered by bands such as The Loudmouths and Turbonegro. Yet no one can recreate that demented Lewd sound. ROCK N ROLL!!!

things I learned from Satz about how to rehearse. I totally learned how to rehearse from Satz.

MRR: What kind of bands did you hang out with back then? Any favorites?

Bob: I don't have a good memory for many of the local bands. Sure, the early ones like the Avengers, Crime, and Negative Trend are still tattooed on my brain, but the ones that came later were much less memorable. I do remember liking No Alternative, Legionaires Disease Band from Texas, the Misfits, and Olga turned us on to a NY band called the Fast that was pretty good. In spite of our hardcore sound we had a lot more in common with the Ramones and the Dead Boys than we ever did with Dead Kennedys or MDC.

Olga: I started the Offs with Billy Hawk and later got Bob Steeler and Bob Roberts. We hung out with the Avengers, The Nuns, UXA and Flipper. Then when I was in Vs. I hung out at the Mabuhay Gardens with Punk Globe, Naked Lady Wrestlers and Mike Fox. The Lewd hung out with Wasted Youth, Social Distortion, DOA; we loved the Ramones...we went to all of their shows. Misfits, 45 Graves, Germs, Spike and Snap and our fan club and its president, Laura Lowda. And then there was the Heavy Metal influence, i.e.: Motorhead, Priest, Girl's School, Iron Maiden, Accept, Michael Schenker Group, Scorpions. The U. S. groups we liked were: Husker Du, Megadeth, Metallica, W.O.W. & Iggy...Free Beer and Crucifix. They're ALL our favorites, and Metal Church rules of course.

Satz: Back then we were very lucky when it came to hanging out, we had a clubhouse. The Mabuhay Gardens Bands played there seven nights a week and hung out there when they weren't playing.

Blobbo: We hung with No Alternative, Mentors. My favorites were: Crime, The Avengers, Rubber City Rebels.

Bob: Ahhhh, the Mentors!!! When I joined the Lewd, I inherited the 'tors as friends and they have remained friends of mine. I saw them just a few months before El Duce' died, and I think it's fucked that all these magazines that NEVER mentioned them when they were playing had stories about him dying. They were truly every nine year old boys fantasy band. Sicky Wifebeaters' guitar style is genius.

MRR: What was the scene like in San Francisco back then? Judging from the releases, it seems quite fragmented to me, ranging from the artsy stuff and new wave to punk and rock. Or were the same people just doing lots of different stuff?

Bob: On any given night you could go to a show, or party, or even a movie and see all the same folks who "were" the punk scene. They were musicians, photographers, artists, drug dealers, fans and losers. A very wide range of people, but at the beginning at least, we all went to the same shows. If you didn't know the person on your left, your friend to the right knew who they were.

Olga: It was fragmented. Because of the SF Art Institute there were the art bands. There were performance cults, and then there was the Mark Pauline experience. There was new wavy-gravy, punk rock and heavy metal. These were all talented, different people—nobody was doubling up.

Satz: Your observation is pretty accurate, and even more so in San Francisco. This city has always been a melting-pot for every form of expression known and a few that have yet to be identified.

Blobbo: The punk scene was really strong for a couple years but eventually went New Wave, and I got into Heavy Metal.

MRR: Can you tell me more about the Lewd Fan Club? I mean, what idd they do, was it a real fan club or was it more for fun? How many people were in the club?

Olga: It was a real fan club. We had shirts, stickers...fans got a package with their Lewd ID card with their name on it, discounts to upcoming shows...all sorts of cool stuff. But Satz would know more—he's the one who did it all.

Satz: Laura Lourda I'm sure will be known as one of the more unique personalities on the SF punk/music scene. Before we met I would always notice her at our shows since she stuck out from the usual crowd. She has a great Latin accent and more energy than all of us together. She had run fan clubs for some other more mainstream bands like Greg Kihn and Paul Collins' Beat. She offered to set up a fan club for us and we would have been nuts to turn her down. It was more for fun than anything else, she did a great job with tee-shirts, buttons, newsletters, and stickers, and it did serve a purpose for the kids out there in mid- America. I'm not sure how many members we finally had.

MRR: What made you stop your band engagement; what caused the breakup?

Bob: I never viewed punk rock as a vehicle for change; I saw it as a musical movement, so the sound of the early punk bands '77-'79 was always my favorite, and as times changed I found myself increasingly unhappy with the way the "scene" changed. The bands sounded increasingly alike, and I was not getting what I needed from the music. That includes what I was writing, it was not Lewd material that was coming to me any more. I had stopped listening to other punk bands sometime around 1981, and although I still really enjoyed playing our wild out of control shows, I knew there was not going to be a second Lewd LP from me.

Satz: I guess everyone had their own reason, and I know the reasons were varied and complicated. It is never a simple thing when a group of artists decide not to be united under the same banner any more. For me it took a piece of my heart, but I knew that from the ashes there would be new doors opening for all of us.

Olga: Girls...they're always a problem when mixed with male hormones, and too much cops.

MRR: What do you mean, jealousy?

Olga: No, not jealousy. When girls interfere with practice that really bugs me. No boyfriends or girlfriends should interfere with the band and practice...work shouldn't interfere either. We all had to schedule our work, our money making, around practice and when one member would stand the rest of us up to go make $100 that really sucked. They weren't taking rehearsal seriously.

MRR: Did you have a lot of trouble with cops?

Olga: Yes. They would close clubs down that they knew we were going to play at. The riot squad came in at one of our concerts in LA. They beat up some of the kids and threatened us in front of 1,000 people, then unplugged us one by one—except the drummer Reece who just kept going, like that Energizer bunny, cause they couldn't unplug him! In San Jose, where we were playing with Black Flag and a bunch of other southern and central California bands, again, the Riot Squad surrounded the building, pulled the fuse to cut all power, stole all the money at the door then threw tear gas into the building. The punks panicked and started throwing chairs out of windows to let fresh air in. WE couldn't leave because we owned all of our equipment and it was too valuable to risk losing. Sometimes the fire department and/or the cops would close buildings before we even arrived! They'd use some bullshit safety code reason or other nonsense...we began to think they hated us.

MRR: Bob, is there a special reason why you never played in a punk band again?

Bob: As far as turning away from punk/hc I just got sick of unpleasant music. I don't mean loud and stupid, I still love that, but crappy guitarists thrashing around a screaming idiot trying to sound like Satan. I'm just not interested anymore. The same thing happened to the metalheads too. I think the band that got me back on track was a drunken, moronic cover band called Ten Inch Gods. We played "classic rock" songs, Bowie, Stones, Humble Pie, stuff like that. Playing with them reminded me of why I was a guitar player, music—not stardom (which has eluded me anyway), but having fun with music, playing what I like whether I'm sitting on my bed, or at some club. It doesn't matter. Now I live for the "magic musical moment" and I don't give a shit about much else. I play with my 19 year old son as much as possible. We are both in a band called Chicken Pussy Queen that is fairly close in spirit to punk rock although we don't care enough to try to get a show. I love playing with my son, he used to fall asleep on the stage at the Mabuhay Gardens when he was still wrapped in blankets.

MRR: What about Olga and Satz? After such a great band, I am wondering why both singers never formed another band?

Olga: I got tired of playing with Satanists, Neo-Nazis and lazy bums.

Satz: I needed to take a break. I wanted to stand back and observe the whole thing from afar. As for jumping into another band, that would have been quite a challenge for me. It would have been a lot easier for me if the Lewd was just a so-so band, but we were hot. It would have been an awesome undertaking to top the last one. Besides, I had been dabbling with other artistic expressions...i.e.: film, theater, directing and acting. I also wanted to relax in the shoes of the consumer for awhile, as opposed to being on the delivery end.

MRR: Did you go any further into that, I mean, acting or directing, etc.?

Satz: While the group was going, most of my experience was in front of the camera, i.e. Lewd footage. I played a sex-crazed bell-bottomed rapist in "Justice For Jennifer". Right after the breakup I put a lot of time into directing. We filmed a remake of "Sunset Boulevard" with Laura Lourda in the Norma Desmond part. It was hysterical, with her accent slaughtering all those lines. It was also one of the last films that featured the Sluts a Go-Go. It was never totally finished but we did enough that it could be released.

MRR: How many have been pressed of the original 7", the LP and the Vs 7"?

Satz: I don't know...

Olga: Don't know. The LP...2000-4000?...I'm not sure. The Vs 7" only 2000...I have a couple hundred of those. Also, there was an SF Underground EP featuring The Lewd, the Fuck-Ups, UnDead and Society's Dog...*lots* of those were pressed. There were two Eastern Front LPs featuring a complete international cast of bands.

MRR: Can people still buy the Vs 7" from you?

Olga: Yes, they can buy it from me, plus I have

half a dozen unopened Lewd albums for $100 each. The Vs 7" for $25.00 each. Send requests and post office money orders to: Olga de Volga, Box 241, Volcano, HI 96785.

MRR: Did Vs ever record more than the tracks on the Magnetic Heart 7"?

Olga: No, not really, but there are some songs that Mike Fox's Sauna Studios recorded, which will come out on the CD they're making in Seattle.

MRR: What are the lyrics to Magnetic heart about?

Olga: Well, it's personal...due to my magnetic personality.

MRR: A guy I know has been searching for a Lewd video called "Loud and Lewd" for many years. Does it even exist?

Bob: Yes it exists and we are hoping to someday see it again!!!

Olga: It's not a video, it's a movie...a 16mm movie produced by Karl Heinz and Sideshow Productions, who also produced several other movies that featured the Lewd, including ~Justice for Jennifer", "Congo Confidential" and "Go to Hell in Hollywood". Target Video made uncountable numbers of videos from our live shows and never paid us a dime. This company, owned by Big Daddy Joe, did this to all the SF bands and made enough money to buy a ranch in northern California, a Rolls-Royce, a big cigar and snakeskin cowboy boots—probably silver tipped with spurs! He sent us all a video of himself with this cowboy-booted foot propped up on the Rolls, smoking a cigar, thanking all the punks in SF for making him so rich.

Satz: Yes it does. Somewhere...we just recently got word on the whereabouts of the filmmaker (he has been missing for years) and so we hope to get our hands on it and somehow get it released in video format. As I remember, it's very raw and was done on film. Even today it would be disturbing to most. I remember the shoot, but not the content. The opening credits were our roadie, Dee-o-gee, carving the title, Loud-N-Lewd into his chest with a razor blade. It got pretty bloody by the last word! Watch for it on MTV!

MRR: Is he the guy on the lyric sheet for the LP?

Orga: Yes.

Satz: Dee-o-gee was our ever faithful roadie and the best friend the band ever had. I can't speak high enough of this person but, unfortunately, he died much too young a few years back. It's truly too sad to even think about...

Bob: These CDs are absolutely dedicated to Dee, we love and miss him very much.

MRR: Is that "Loud and Lewd" movie a real movie, I mean, with a story, or more a documentary?

Olga: I don't know...it has a plot...but I forgot!

Satz: I don't really remember. I believe it was live footage from the Mabuhay. We worked a lot with this filmmaker, Karl Heinz. We did several projects with him.

MRR: What are the other films about?

Olga: "Justice for Jennifer"—Listen to the Metallica album "And Justice for All". "Congo Confidential"—Don't let your pet gorillas kill your landlord. "Go to Hell in Hollywood"—Ask Satz, he was the main star.

Satz: Bob did the soundtrack/background music for "Justice For Jennifer". As far as "Congo Confidential", all that comes to my polluted brain is a memory of a choreographed dance number where we get bunch of punks and bums to get in total blackface body make-up with bones in their hair. They danced this production number while Laura Lourda was the Queen of the Jungle. It was so funny we had a hard time finishing the shoot. "Go to Hell in Hollywood" is like a MTV-type short film of LA set to one of our songs.

MRR: Did Target ever release a Lewd tape, or were Lewd tracks only included on compilation videos?

Olga: He has so many tapes of our complete shows—then he splices and dices them to sell to European video bars—who knows? We've never seen 'em. I just don't know...we never got to see ourselves.

Bob: As far as I know, we are only on one released Target video, the song "Fight" is included in the one that I found. However, in the stack of tapes I have is some very weird format video tape that I have no idea how to view. It is an old Sony format that is unused these days. It has to be early footage of the Seattle lineup, but there is only one way to be sure. Perhaps if we find Karl Heinz and get the films transferred to video we can find a way to include this one too.

MRR: I noticed some Mystic references on the LP sleeve, have you been in touch with Doug Moody? I'm asking becasue a lot of bands seem to be on war-terms with Mystic.

Bob: Wow, Doug Moody? As I recall he was a very friendly old studio owner who came down the hall a few times to hear us and tell us rock 'n roll stories. He told us about Led Zeppelin recording some of "Whole Lotta Love" at Mystic Sound because they had a killer old style echo chamber built under the studio. We talked about the Bobby Fuller Four, and many of the other music gods that he had worked with. If we are the only band that doesn't hate him, good. We never cared what the other bands did.

MRR: Why was the LP divided in live/ studio parts? I mean, it's more common to have a full live or full studio LP.

Satz: I think at the time we weren't sure if there would be a second LP, so we used what we had.

Olga: Because we wanted our fans to be able to hear us playing live with no overdubs. We had the opportunity to record at Mystic Sound—a gift from God and Clem Fisher. We wouldn't be *anywhere* without Clem. He is directly responsible for producing us and deserves all the credit...at least much more than anyone has given him.

Bob: Satz and Olga are close, but the reason was really financial. We met Clem Fisher through LA's Wasted Youth, and he didn't have enough cash to do a full LP. He wanted us to come down to LA, record side one, then do the rest after he had sold some Wasted Youth LPs. We suggested using the Target tapes because it was already done, and he agreed.

the LEWD

DISCOGRAPHY

original records

·*Kill Yourself* Pay Or Die/Trash Can Baby 7" single, Scratched Records, 1979

·*American Wino* LP, ICI Records, 1982 CD1 ~ CD2, Chucky Boy Records, 1998

compilation tracks

·"Suburban Prodigy" (live) on Eastern Front comp. LP, Enigma Records, 1982

·"M-17" (live) on Eastern Front Vol. 2 comp. LP, Enigma Records, 1982

·"Mobile Home" on SF Underground #2 comp. 7in, Subterranean Records, 1981

bootlegs

·*Dressed in Black* 7" (live), World Greatest, 1994

·*The Lewd - Complete Discography* LP (bootleg with the LP, the 7" and the three comp. tracks), 1996

bootleg compilations

·"Kill Yourself" on *Killed by Death* #3 comp. LP, Redrum Records, 1990

·"Kill Yourself" on *Feel Lucky Punk?* comp. LP, Gonzo Hate Binge Records, 1992

·"Dressed in Black" and "Mobile Home" on *Hardcore-Punk Anderson's Favorites* comp. 2CD, Starving Missile Records, 1994

·"Trash Can Baby" and "Pay Or Die" on *Screaming Fists* comp. LP, MDA Records, 1996

other releases

·Vs. (including Olga de Volga) Magnetic Heart 7", Monkey Records, 1980

Credits

Band history by Lisa Lindstrom and Alan Wright from *Do The Pop* magazine, Seattle 1998 1011 Boren Ave., #114, Seattle, WA 98104.

Interview and editing by Flex! (flex magazine~compuserve.com) Check out the FLEX! Online Discography with 4000+ reviews: http://www.fuzziogic.com/flex

PERSU

New Orleans' Persuaders are able to bang out some brilliantly trashy rock and roll. Years of drinking tap water whose source is the toxin filled Mississippi River are possibly the cause of these super abilities. These three chaps have somehow been able to do what few others in New Orleans have: actually stay together for more then a year and release an EP. Fingers are crossed that a rumored LP will soon be recorded and available for all. Interview by Tom H.

MRR: Go ahead and tell me your names, what instruments you play, and your day jobs.

Jason: I'm Jason, I play guitar and I manage a flower and plant shop.

Brett: My name's Brett, I play drums and I cut off poor people's electricity.

Louie: My name's Louie and I sell Propane and Propane accessories to rednecks, and I sell skateboards.

MRR: Are you guys more country or western?

J: We're a little bit country.

L: Country.

MRR: If you were going to actually label what you're playing, would you say that it's garage or rock n' roll?

B: Rock 'n' roll.

L: Rock 'n' roll!!

J: Definitely rock 'n' roll.

B: We just don't have a bass player.

L: People think it's garage music because of that.

B: But shit, three people's enough to take in a band.

MRR: So, you don't need a bass player?

B: Yeah.

J: We also don't know any bass players! (laughter)

MRR: How's this area of the country for playing what you're playing?

L: Well, we get to play with good bands every once in a while, but it's not that good. We've played in new Orleans with the Revelators, the Dirtys, and the Spaceshits. We're going to be playing with the Donnas soon. It might sound stupid, but one of the reasons we started our band is because we heard some of the early Donnas records and we loved it.

B: But, we don't sound anything like the Donnas.

MRR: So, is there a big Memphis-New Orleans connection?

B: I think it's pretty true.

L: It's just a few bands involved, being the Oblivians, Impala, Royal Pendeltons, '68 Comeback to a certain extent, the Persuaders, who are all in to making good rock n' roll music. That's the connection.

J: There really aren't that many bands between here and Memphis that are playing trashy rock n' roll.

MRR: Which city rocks more?

B: New Orleans.

L: Yeah.

B: But, it depends what's going on. It's pretty much the same vibe, but New Orleans is better, because you can actually go out after a show instead of just to somebody's house to fight somebody.

J: I think you can talk to just about any touring band, and most bands like to come to New Orleans, because there's always some crazy shit going on.

L: I think Memphis has gone downhill, cause a few years ago every time a band played there would be tons of people there, and now it's like those people don't exist anymore.

B: But, it's kinda the same down here.

L: But it's cool that the people who are showing up are totally into it, and those people will always be supporting it.

MRR: Do you see many younger kids that are into what y'all are playing?

J: No.

L: No, that's the sad thing, 'cause we're playing what we consider to be teenage rock 'n' roll, rebellion music

B: And, the kids all like that Ska shit.

J: We play teenage rock 'n' roll, cause we just learned how to play our instruments a year ago.

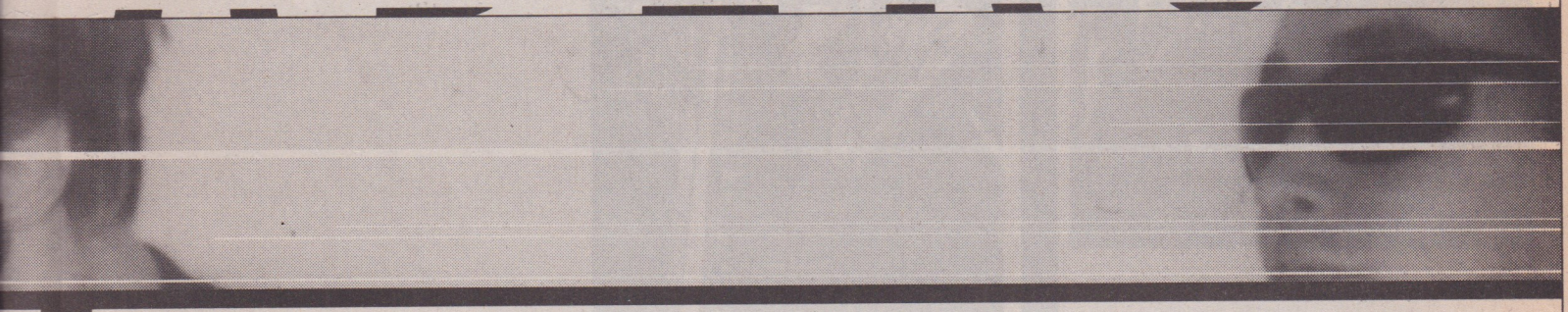
L: We're still learning to play our instruments, and we don't care if we ever do, we just want to play rock 'n' roll that sounds fairly good and is really raw.

B: Some younger kids come to see us, but only the ones who are in bands.

L: Some of the kids here like the music we're playing, but if they were to start a band, it would be some fast metal hardcore band, and they'd sing about...being a vegan or being straightedge.

MRR: The reason why I asked that is cause it seems that if you keep up with a lot of the bands that the Persuaders could be lumped in with, there doesn't seem to be a lot of younger people into it, it seems to be people who have been in punk

JADERS



or hardcore and stuck around.

L: It is that way. I think that if more kids heard stuff like this, they'd be into it, but what are we going to do, go to some high school and pass out flyers? (laughter) All the kids in high school are flooded with, besides all the obvious alternative music, the only stuff they have to rebel against stuff like that is NoFX. And it seems like they don't go beyond hearing about some pop band.

J: They already have a pre made alternative to what alternative music is, it's already there. When we were kids we're all into punk rock shit and crossover and speed metal and hardcore

L: Skate rock!

J: 'Cause we were just losers. You did have to look a bit for stuff cause it wasn't on television.

L: I don't think that kids now have any idea about getting beat up by jocks or metal heads at school. Crappy pop punk is on TV now and everyone likes it. All the kids with the baggy pants and NoFX t shirts are really the same as the grunge people, the metal heads, and the jocks.

J: Kids just don't have a chance in the 90's.

MRR: Don't you think that you sound like an old man saying that?

J: Shit yeah! I am an old man.

L: The Persuaders are a big fat blob of rock 'n' roll excess.

MRR: What records are at the top of your want lists?

B: Nothing.

L: Basically, I just listen to records that I get at a thrift store. Usually they're country records or bad 70's metal.

J: You don't really have to collect records anymore cause you can just buy all these compilations and get all the good old punk shit.

B: I don't have a record player since I threw it out the window when I got drunk one night, so I have to worry about buying another record player before I worry about getting any more records.

(The conversation degenerates into discussion of going to Tower Records and stealing Who, Rolling Stones, Waylon Jennings and AC/DC box sets.)

MRR: Brett, are you the safest drunk driver in New Orleans?

(laughter)

J: Bullshit! I am way safer then he is! I am the best drunk driver that has ever lived in the world!

B: No, I heard stories about him (Jason), he chases down frat guys on the road. I'm the safest.

J: Knock on wood, but I've never gotten into an accident being drunk. I've thrown up, passed out driving and woken up home in my driveway.

B: But the frat guys!

J: When did I do that?

B: Your girlfriend told me all about it.

L: He don't remember, cause he was so drunk! (laughter)

L: Ask me that on January 5th, that's my next court date.

B: Yeah, he hit a cop car when he was drunk, I am the safest!

MRR: So, is that why you aren't drinking right now, Louis?

L: Yeah, I'm on a vacation.

MRR: Is there any room in rock 'n' roll or garage for political songs?

L: No. I don't really care about that kind of shit.

J: It depends on the band. You could look at any song and say it's political somehow, but as far as us being concerned about politics, I don't give a shit.

L: If you really want to change the world, you can't think that putting a picture of a factory on your record is going to do something.

J: Music is great and fun, but it's just music, and it's something to kill the pain, but it ain't going to change the world that much, maybe a little bit. It should be fun, it shouldn't be too serious or too retarded.

B: That was just shattered man.

MRR: What is all this "shattered" stuff. Everything I hear down here is either "shattered" this or "shattered" that!

J: The king of shattered will explain this.

L: It's just an old term about life.

MRR: "Old", like back in the day in '87?

L: No.

J: Yeah, old school.

L: It's more of a 1991 term, I guess.

J: It's kind of like Murphy's Law, everything's fucked up. If you're shattered, then your whole life is falling apart, your girlfriend is coming down on you, you're going to jail.

L: It originally meant trying too hard at something and failing at it.

MRR: So, it isn't like bad meaning good?

J: No, it's bad meaning real bad. It's very provincial.

L: It's shattered.

For info about the Persuaders and their releases write to: Splitsville Records, PO Box 750927, New Orleans, LA 70175-0927.

You may already be familiar with Cee Bee Beaumont, until now their records have been cheap and nasty, but surprisingly potent - like a bottle of Thunderbird. Well recently the N7 action sound has changed and the band's new record may come as something of a shock. It reeks of affluence and high living, you could almost call it sophisticated - it could take them all the way. It's already taken them to Munich. Interview by Tim Featherstone

MRR: How come you've left it so long before playing out of England? Do you think you'll ever play in America?

Whole band: No.

MRR: No desire to?

Mark: No it takes a lot to get out of London.

MRR: So it was hard to get to Munich?

Mark: It was hard to get out of N7.

Owen: If a black cab will take us there.

Mark: Yeah, if we can get in a cab and someone will pay for it at the other end, we'll go there.

MRR: So if you want to see Cee Bee Beaumont you have to come to London?

Mark: Yes.

Owen: We're like a rare bird that you only see twice a year.

MRR: How could you're record label Damaged Goods make the prospect of work more attractive to you?

Will: Well they could give us some money.

Mark: The level they're at you can't do any more. It's the economics of self-sufficiency, they come up with a budget and you record a record.

MRR: So with that logic, say you're given three million pounds – you'd use it all? It would take years.

Mark: That would be good. No what would make it more attractive would be if we sold more records. If people made the effort to go and buy the records that would make it more attractive

MRR: So the idea of going on the road and taking the music to the people is no good?

Mark: It's not for us.

Owen: I wouldn't mind.

Mark: Yeah it might be nice.

Owen: If it was a comfortable tour bus--like Metallica, lots of money.

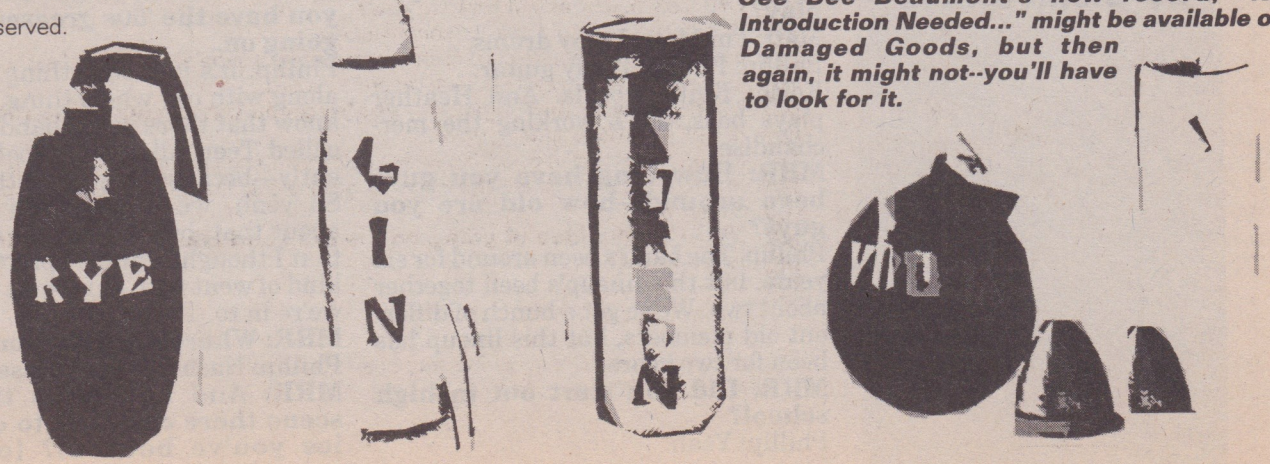
MRR: T.V?

Owen: Yep.

CEE BEE BEAUMONT

MRR: Playboy channel?
Owen: Of course.
Mark: It's better than staying at home and watching it.
MRR: The new record ("No introduction needed...") is fairly slick. Does this mean the last one wasn't up to standard, or are you consciously heading for the big time?
Owen: We're going straight to the top.
MRR: I understand you've already started work on a new full-length album.
Mark: Well it might not be full length, it might be the short thing, what with being instrumental.
Owen: It will be twelve inches though, but it might only be ten minutes long.
Mark: No I think we can do another ten inch, but we can make it longer.
MRR: So are Damaged Goods giving you more money to do this record?
Will: They said they might do.
Mark: Well they will do – we'll talk budgets but not figures.
you get a strong sense of a leisure outlook on life – any comment?
Mark: Well observed.
Will: I think the armchair is a key word.
Mark: Well, it's taken us about three years to do this record, it only took two days to record, but it's taken three years to make.
Owen: It was all the legal wrangles, it was a controversial piece of work.
Mark: We work in spurts.
MRR: Love comes in spurts.
Owen: And so do Cee Bee Beaumont.
MRR: Is the ugy who runs your record label happy for this situation to continue?
Mark: Yeah, he's very happy. He's put the records out and they've sold, and he's got his money back. In a funny way, he's a patron of the arts.
MRR: Do you have a message for the youth of America?
Mark: It's the same message for everyone.
MRR: Which is...?
Mark: Well, it's in the music.
Will: Take as many days off sick as you can.
Mark: Yeah.
Owen: That's the Mark message.
Will: We're not youth; we're too old.
Owen: There's nothing wrong with the youth.
MRR: You like them?
Owen: I like 'em young.
MRR: If there was a war and you were drafted, what would you do to avoid it - or would you?
Mark: We'd go and entertain the troops.
MRR: Like "It Ain't Half Hot Mum" (silly wartime soap opera)?
Will: Exactly. I'd be Windsor Davies.
MRR: Would you have a glamorous blonde doing a few vocal numbers?
Will: No, we'd have Mark in a wig.
Mark: We're in enlighted times.
MRR: Do you see yourselves as the gentlemen of rock and roll?
Mark: Oh yes.

Cee Bee Beaumont's new record, "No Introduction Needed..." might be available on Damaged Goods, but then again, it might not--you'll have to look for it.



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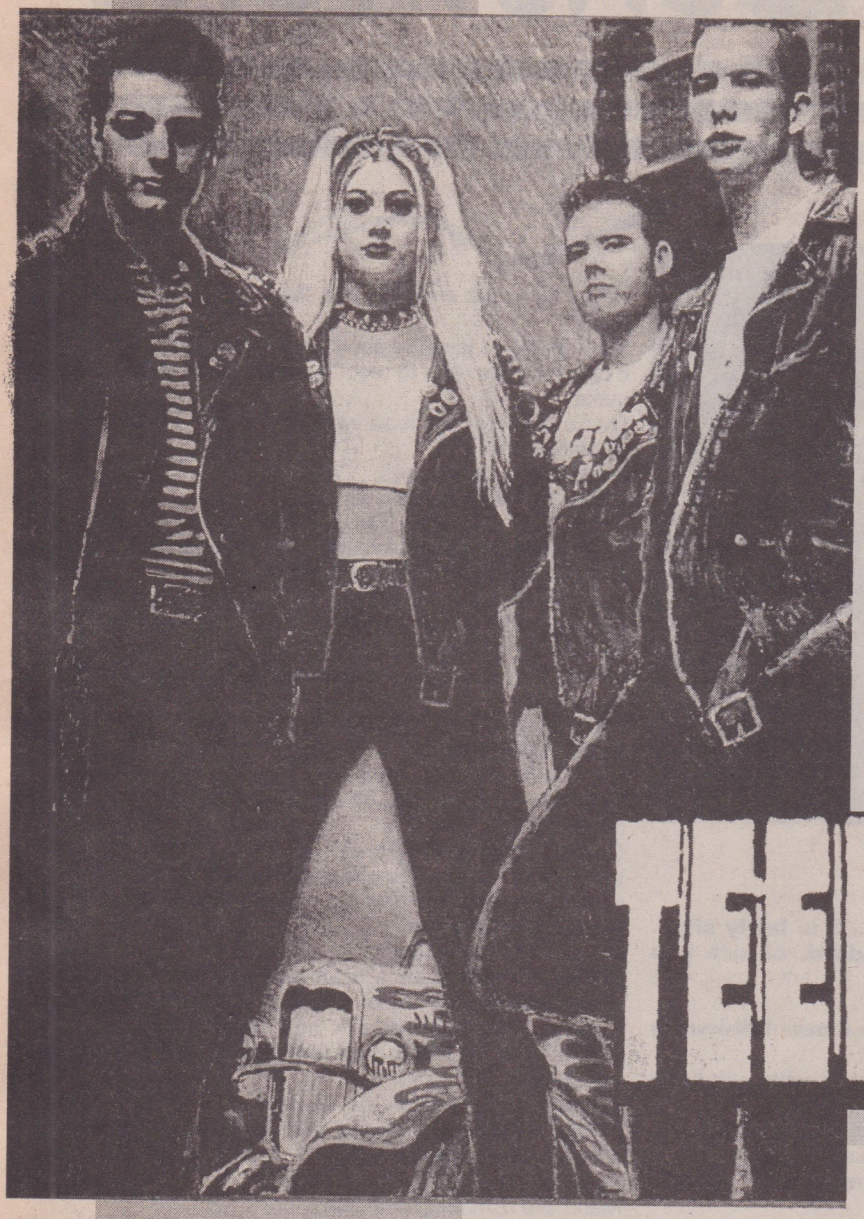
TENNESSEE'S TERRORS



The Teen Idols from Nashville, Tennessee have been playing their style of fast, aggressive pop-punk with '50s doo-wop touches since 1992. These four young greasers have released a number of 7 inches on Nashville's House O'Pain Records, as well as several compilation appearances, and are currently touring in support of their first full length album on Honest Don's. This interview was conducted on April 15, 1998, before their show with the Mr. T Experience and The Jimmies at the Zoot Suite in Portland, Oregon. Despite security's best efforts to subdue the enthusiastic crowd, the Teen Idols put on a rockin' show that kept the kids dancing the whole time.

TEEN IDOLS

by Glenn Shires

MRR: Well, first off, can I get everyone's names and what you play?
Matt: I'm Matt, I play drums.
Phillip: Phillip, I play guitar.
Keith: Keith, vocals. And Heather plays bass, she's working the merchandise.
MRR: How long have you guys been around—how old are you guys?
Phillip: The band's been around for six years, but this lineup's been together about two. We've got a bunch of different old members, but this lineup has been for two years.
MRR: Did you start out in high school?
Phillip: Yeah.
MRR: How did you come up with the name Teen Idols? I've noticed you have the '50s greaser imagery going on.
Phillip: It's just something that went along with our whole thing. We didn't know that there was a band from D.C. called Teen Idles—but spelled differently—because they're pretty obscure. So yeah, we didn't know anything about that, but it was just something that I thought sounded pretty cool and kind of went with our whole thing that we're in to.
MRR: Where are you from?
Phillip: Nashville, Tennessee.
MRR: And how does the punk scene there compare to other cities you've been to? [everyone

the girl came up and started hitting Philip in the face...everything erupted into a 35-man brawl...we all got taken to jail...

laughs]
Phillip: Well, it can be cool. There's kids there, but they're not real in touch with what's going on around the country. Like, I don't think many of them read *MaximumRocknRoll* or anything like that, so they're kind of just in
their own local thing. You know, they'll go out to see the local bands that they're friends with more than they will bigger out of town bands just because they don't know them.
Matt: Unless it's like the Descendents or Misfits, and then there will be like 1200 people or something.
Phillip: There's kids there, they're just not real happening on what's going on.
MRR: So how did you guys get into punk? How did that happen?
Phillip: I've been playing in bands since like '88, so I've been around and shit. It just kind of evolved.
Matt: I moved from New Jersey to play in the band, so I was right around Philidelphia and the whole scene around there. It was pretty easy to get into because the scene there is pretty big.
Phillip: Actually, I started because I was skater. When I was like 12, I was all into skateboarding and shit, and we'd meet up with other skaters downtown—all the cool skating spots—and they'd be like, "Are you going to the show?" And I'm, "The show? What's that?" And we'd go down there and see great punk bands—that was like in '86, so there was cool stuff going on at the time, and I've been in it ever since... since I was 12.
MRR: Do you have any good tour stories? I heard that you got arrested [in Winston-Salem, NC].
Matt: How'd you hear that?
MRR: I saw it on your webpage.
Phillip: Tell him, Matt.
Matt: Well, to make it short, there was a drunk idiot, and we had him thrown out, and after the show this girl that was friends with him had a bunch of guys waiting on Phillip to kick his ass outside. The girl came up and started hitting Phillip in the face. And then our bass player Heather saw that happen, and came up and hit her over the head with a beer bottle. Everything erupted into like a 35-man-brawl. Everybody was out there—all of us, all of NOFX's crew, and No Use For A Name's crew, and we all got taken to jail. We were the only ones...
Phillip: And they got taken to the hospital.
Matt: Yeah, now we're getting sued for $140,000... It's shitty.
MRR: Has there been any outcome from that so far?
Phillip: Not yet. We have to go to trial, and that will probably happen in July.
Matt: But her story is not even matching up with what she told the police.
Phillip: Yeah, she's full of shit. She's just trying to get a bunch of money off of us...
Keith: Which we don't have anyway. We're broke. I have 38 cents to my name right now.
MRR: But do you feel confident you'll come out on top of this?
Phillip: Yeah, yeah, because we're going to countersue her, so it'll be cool.
MRR: I hope that turns out alright.
Phillip: It's just taking away... 'cause we could be out on the road, but now we'll have to sit home and go on trial, which sucks.
MRR: What are some other bands you've toured with?
Phillip: The Queers, Squirtgun... uh, No Use For A Name, NOFX... The rest of 'em basically have been us, just out our own, playing for like 30 people, winging it across the country.
Matt: Right after this tour's done, we go out with Tilt for a month, and then we're going to Europe with NOFX in September.
Keith: If we have time we might go out with the Swingin' Utters.
Phillip: Well, yeah, maybe. It's a longshot. It all depends on the trial still.
MRR: Have you played in Oregon before?
Phillip: Twice before. Once we played in...
Keith: Club 21!
Phillip: Yeah, Club 21, which doesn't have shows. It's right across from EJ's. It's a bar. We were trying to play a show at EJ's—well, we had a show fall through and we were in Portland, and we saw some flyers on telephone poles that said there was a show going on at EJ's, so we got there and some Sub Pop band was playing—I don't even remember who it wa now—but they wouldn't let us on the bill, so we tried to sell some records. We just had some 7 inches with us, and we tried to sell those at the show, but no one was buying. So Keith went across the street and was hanging out with the bartender at Club 21, and somehow convinced her to let us come over. We moved the jukebox out of the way and just set up right there on the dance floor and played for like 5 people.
Keith: At 2:30 in the morning.
Phillip: Yeah, 2:30 in the morning... One of the guys—the guy who did this show tonight—was there.
Keith: Was he?
Phillip: Yeah, didn't he tell you that? The promoter of the show tonight was one of the 5 people that saw us, so he was like, "Oh my God, I saw you at Club 21!"
MRR: That worked out for you then.
Matt: Yeah... Oh wait, we played with NOFX [about a month ago].
Phillip: So I guess this is our fourth time. We also played in Eugene, Oregon at Icky's Teahouse, which I think is torn down now?
MRR: Yeah, I'm from Eugene—well, I go to college there—and I guess that place got shut down two years ago, right before I moved there to go to school.
Phillip: Yeah, we had a good time there too...
Keith: Does it still smell like hippies?
MRR: Yeah! [everyone laughs]. It's a real hippie town—the hippie Mecca of the country. [more laughter] What kind of equipment do you guys use, as far as like guitars and amps and all that stuff?
Phillip: Richenbacher... Richenbacher guitars and bass.
Matt: I just use whatever. I'm looking to start playing Orange County Percussion drums. I'm going to get a deal through them. It's the same thing NOFX uses, and actually the guy from No Doubt owns part of the company, so it's kind of weird, you know? But oh well, I don't care about him! I just care about the drums. Oops, I hope he doesn't read that!
MRR: How did you manage to get hooked up with Honest Don's?
Phillip: Through Ben Weasel. We played with the Riverdales, and we sent him our records here and there. He just called us up one day and said he wanted to produce us. He was shooting for a 7 inch on Fat, and so we sent a demo and Fat Mike liked it enough to do a two-album deal on Honest Don's. We're going to do a second album which will hopefully be out by Halloween, and hopefully

we'll do more.

MRR: How did you like Ben Weasel producing your record?

Matt: He's a good guy. He's really funny. We cracked up a lot around the studio.

Phillip: He's a friend of ours. We always used to go see him when we were in Chicago.

MRR: I know they're both owned by Fat Mike, but what is the difference between Honest Don's and Fat Wreck Chords?

Phillip: Not a whole lot of difference there, but it's the same office building. A guy named Mark runs Honest Don's. Fat Mike owns it, but it's more for the stuff that doesn't have the Fat sound.

Keith: Or that doesn't sell a shitload of records.

Phillip: Like NOFX, Lagwagon, No Use For A Name—they all have that similar Fat style. Honest Don's was originally started as a ska label. You know, they did that Dance Hall Crashers reissue as their first thing, and Mad Caddy and stuff like that—ska, but then Mike just decided there were these other bands out there that were really good, that he wanted to sign, but they didn't fall into the traditional Fat Wreck Chords sound. So, that's what Honest Don's is for. And he bent the rules, like with Screeching Weasel, and Fat just signed the Muffs.

Matt: And Sick Of It All.

MRR: Sick Of It All, really

Matt: Yeah, they're on Fat now.

Phillip: And Honest Don's might be getting GWAR, so that's big.

Matt: But Honest Don's has definitely grown very quickly.

Phillip: Oh yeah, they're going to be the force to reckon with.

MRR: What bands would you say have influenced you the most?

Keith: Bad Religion, Descendents...

Matt: I like the Toy Dolls and the Dickies a lot, and of course the Ramones, and the Misfits.

Phillip: Misfits, Descendents, uh... fuck... Elvis.

Matt: Yeah, no shit, '50s stuff, definitely.

Phillip: '50s rock and roll is great—Little Richard and Buddy Holly.

MRR: This is kind of an obscure question, but what are your favorite '80s hair-metal bands? If you even have one...

Phillip: Oh God... Iron Maiden for me. Well, it's a toss up—Iron Maiden or AC/DC, but AC/DC wasn't really a hair-metal band per se.

Matt: I have to think for a second. Go ahead, Keith.

Keith: I'm gonna go with Twisted Sister.

[At this point, Barry, the guitarist for the Jimmies (the opening band), walks in.]

Barry: Twisted Sister! What's the conversation?

Keith: Favorite '80s hair-metal bands.

Barry: That's a good choice. I saw Twisted Sister and I was really pretty impressed.

Phillip: I saw Twisted Sister and Iron Maiden on tour, dude.

Barry: Yeah, I saw the same one.

Phillip: That was like '84, right?

Matt: I have to say Slayer.

Barry: You consider Slayer a hair-metal band?

Matt: They have hair! Or do you mean like Winger? [more laughter]

Barry: That's a tough one. I think Twisted Sister's your best bet.

Matt: Yeah, Twisted Sister was pretty fuckin' rad.

[Barry says something about seeing Twisted Sister on tour while the Teen Idols mimic the lyrics of various metal bands—all unintelligible on tape.]

Barry: ....I thought, "Damn, this is a pretty good show!"

Phillip: AC/DC doesn't really count as a hair-metal band, so I'll have to say Iron Maiden.

Barry: Well when I saw Iron Maiden the second time, Bruce Dickinson's voice was gone, and I fell asleep during the show—I really did—but the first time they were good.

Phillip: I used to see all that shit. I saw Yngwie Malmsteen, I saw Dio, and I used to go to a lot of concerts when I was younger.

[We go into a discussion on how to pronounce the name "Yngwie."]

Matt: Oh, and I like "Appetite For Destruction"-era Guns'n'Roses.

Keith: Yes, yes, that album rules. It's gonna have to be a toss up between Guns'n'Roses and Twisted Sister.

Matt: But after that, no! Guns'n'Roses [makes a bombing sound and gives the thumbs-down sign]... really bad.

MRR: Well that pretty much wraps up what I've got here. If there's anything you want to add, feel free to go ahead.

Matt: Yeah, Jym from Mr. T has the coolest shoes so far that I've seen... They're leading the pack in the shoes already. They've got us beat.

MRR: Well, I'd like to thank you guys for the interview. I really appreciate it. Do you have an address you want to give?

Phillip: Yeah, it's P.O. Box 150842, Nashville, TN, 37215-0842

Keith: Don't expect us to write back real immediately because we're always on tour, but we do read every piece of mail that you send, so your letter will be read... But we can't guarantee we'll get back to you anytime soon.

Please contact the Teen Idols if you were at their Winston-Salem, NC show (with NOFX and No Use For A Name) on March 9, 1998, and you can offer any assistance with their case. They would like to use your written statements about what really happened. You will not be called to court just for a written statement—unless you want to testify. And be sure to check out the Teen Idols website at http://www.geocities.com/SunsetStrip/palms/4436 (You can find more info on the Winston-Salem show here).

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Devotchkas

The Devotchkas are a great new girl punk band from Long Island, New York. Over the last year they've played many shows with other NY favorites the Casualties, the Krays, the Banned, the Scabs, the Truents, Dysfunctional Youth, the Infiltrators etc . . . and their local following continues to grow bigger with each show. You can check them out on their upcoming four track debut ep on Punk Core Records as well as the **Punx Unite** *compilation on the Casualties' "Charged Records" label. The Devotchkas are: Stephanie-vocals, Alaine-bass, Mande-guitar and Rick-drums. (Drummer in photos: Jon). Interviewed by Dave Punk Core.*

MRR: How long has the band been together? How did you meet up with each other?

Alaine: The Devotchkas all met in the fall of 1996.

Mande: I met Stephanie through her boyfriend Jon, from the Krays. She wanted to start a band and since I play guitar and Alaine plays bass and we've known each other for years, we put it all together. The only problem was finding a drummer. Steph's boyfriend Jon filled in on drums for us for over a year but since he was already in the Krays and then he joined the Casualties, three bands were too much. Since then, we've found Rick. He's been playing with us for several months now.

MRR: What does "Devotchka" mean?

Mande: "Devotchkas" is Russian for girls or women. Stephanie got the idea for using the name from *A Clockwork Orange*.

Alaine: At the time we decided to use the name, we had the intention of being an all girl band, but finding a female drummer who's into punk rock seems impossible. The band is female dominated anyway, the music and lyrics are all written by the girls.

MRR: I know that you're fans of some female-fronted early American bands like the Avengers and Vktms along with a lot of early '80's UK pogo punk. You also cover both punk and skinhead bands. What are your influences?

Alaine: Steph listens to Condemned 84, Sparrer, Cock-Angelic Upstarts, a lot of skinhead stuff. Rick is into American more early stuff like the Bad Brains, DK, Fang, Teen Idles, but he's also really into Dirt.

Mande: My favorite bands are Attak, Special Duties, Expelled, X Ray Spex and Menace.

Alaine: I like most of the same shit as Mande and Steph. My favorite bands are Riot Squad, the Misfits, Crux, Dead Wretched, and Resistance '77.

MRR: Your local audience has grown alot in a very short amount of time. How many shows have you played now? Which ones did you like best?

Mande: We've played maybe a dozen shows.

Alaine: We liked just about every show we've played, but we especially like the shows where we get a great response from the crowd.

MRR: Some of the boyfriends of the band are members of some of the more popular NYC punk bands. Has this helped you to get shows?

Alaine: The only one who has helped us out a great deal has been Jon. He has split Krays sets with us just to let us get our feet in the water and he's done many other things to help us out when he can. My boyfriend Jake comes to our shows and supports us.

Mande: Same thing with my boyfriend.

Alaine: When we play shows we get on the bill on our own, we're not riding on anybody's shit, despite what some people might think.

Mande: We get shit here and there for having boyfriends in popular NYC bands and it's made it harder for us to play out. I guess people think that our boyfriends are gonna make it easier for us but it's only been more difficult.

MRR: Besides all the free beer you get, are there any advantages / disadvantages to being a mostly girl band?

Mande: Free alcohol is definitely an advantage!

Alaine: Disadvantages have got to be the clowns who scream out "show us your tits" while we're playing.

MRR: What are some things that your lyrics cover? Is there any particular message that you try to convey through your music?

Mande: Our lyrics vary really. Our most popular song is probably "Mr. School Psychology". It's about being in school and getting harassed by the school psychologist for being an outcast.

Alaine: We just write our songs about what we feel. It doesn't fit any mold, we're just speaking our minds.

MRR: What are your plans for the future? Tours, releases etc..?

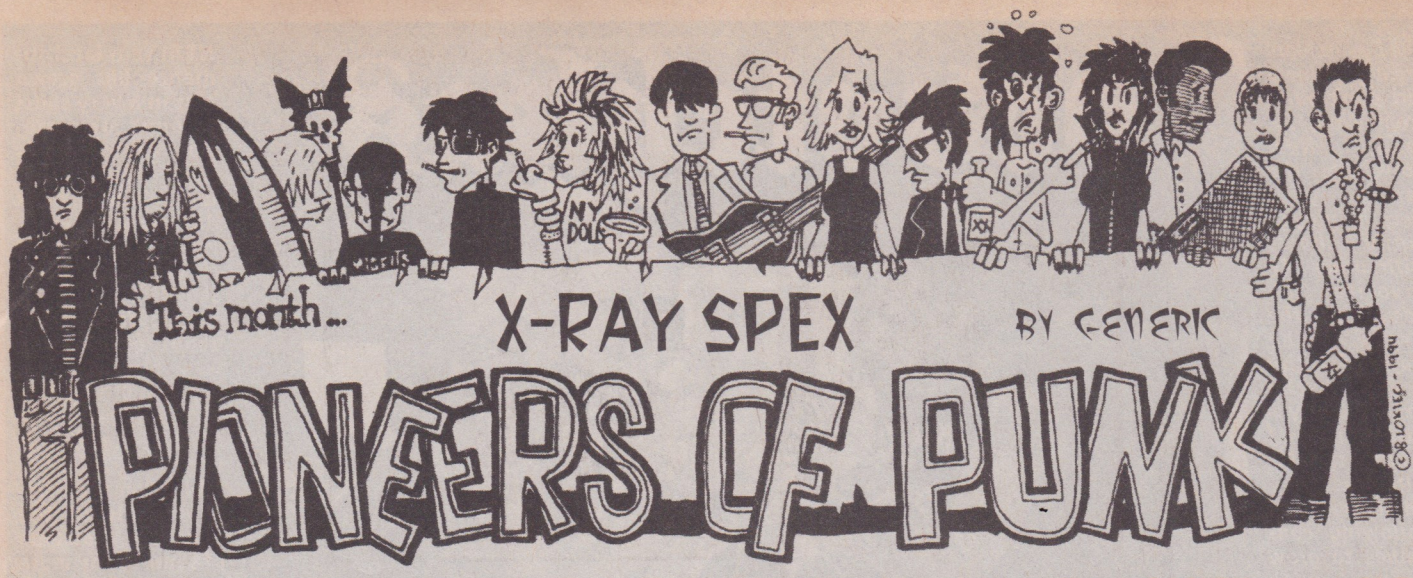
Alaine: We're gonna be on the *Punx Unite* compilation on Charged Records which will be out this week, April 16th. We have our debut four song 7" coming out on Punk Core Records in May. Next we're supposed to be recording for a split 7" with the Virus from Philly on Black Hole Records.

Mande: We all would love to go on tour sometime in the near future.

MRR: Any last words, comments, anything you want to say?

Mande and Alaine: Write to us!

The Devotchkas; PO Box 748; Rocky Point, NY 11778.



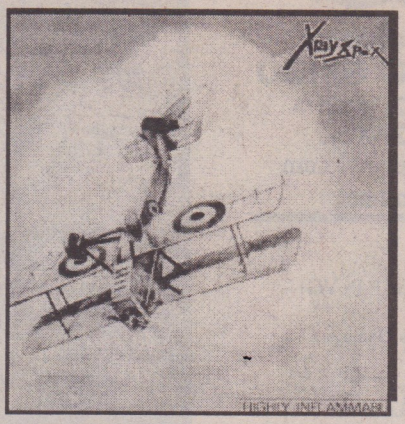
Marion Elliot was born in England, the daughter of a Somali father and a typical English mother. She was a teenager in the mid to late seventies, and like most teenagers, searched for her identity. She found comfort in thrift store clothing, depicting old styles and fashion, like see through plastics. This led to her selling clothing in a stall in Beaufort Market in London. Elliot found it intriguing how she could take old junk that people did not want, paint a flower or something on it, and suddenly it would become trendy. On her nineteenth birthday, she saw the Sex Pistols play in Hastings Pier. As well as so many of her contemporaries, the Pistols show changed her life. She found the Pistols very exciting and refreshing, which sparked her interest in forming a band and writing music. Previous to the show, Elliot did a single called "Silly Billy", which she felt that she was acting in while doing the song, and now she was ready to do something more real, more to her own identity. Elliot was intrigued by consumerism and changed her moniker to Poly Styrene, a name more fitting to depict exploitation, consumerism and plastic artificial living. Poly placed an advertisement in Melody Maker, "Young Punx who want to stick it together". The advertisement was answered by Jak Airport on guitar, Paul Dean on bass and B.P. Hurding on drums, and finally 16 year old Laura Logic on sax. X-Ray Spex was Born.

Poly got the idea for the name of the band from American comic books that had ads in the back selling "X-Ray Specs" glasses. Poly was busy writing songs, she was writing about everything around her, she wanted to create a diary of 1977 in song. X-Ray Spex music was different than most of the punk bands around them. They had a saxophone where most bands did not, the guitar was very raw and basic, the bass and drums were solid that included many tempos and changes not typical of what was happening. The signature of the bands was Poly's voice. Poly was not the typical glamour girl of a pop star. She was chubby, wore braces and sung with almost a screeching yell. She was completely irresistible! X-Ray Spex did not focus on anger and nihilism. Their music was fun, rebellious wit. It is still hard for me to listen to X-Ray Spex with out laughing out loud. Poly's lyrics are clever, but not afraid of being silly and intelligent, but not pompous. X-Ray Spex second ever gig, at the Roxy, was caught on tape and "Oh Bondage, Up Yours" was included on the live album, "The Roxy, London WC" on Harvest Records in 1977. "..Bondage..." became their most well known song, although surprisingly never made it to the charts. The song gained a lot of attention. A band with two teenage girls singing about bondage was bound to raise eyebrows in England at the time. The public really never got the song, instead of understanding the irony of living in a material world full of plastic shit and a cry for liberation, the public chose to focus and misinterpret the lyrics "bind me, tie me, chain me to the wall, I wanna be a slave to you all". Well, it's not the first nor the last time the public just won't get it, fans and critics a like. Shortly after the release of the live album, Virgin Records picked up X-Ray Spex. Virgin, trying to cash in on all the media

attention "Oh Bondage, Up Yours" was receiving, rushed the single out.

Laura Logic (Born Susan Whitby) played the saxophone slightly off key which produced that highly recognizable sound for the Spex. The Spex popularity starting growing rapidly to almost a pop star status. Trouble was brewing between Poly and Laura. Laura started receiving more attention than Poly and was "persuaded" to leave the band. Laura went on to form her own group Essential Logic, and also did studio work with Red Krayola, Swell Maps, and the Rain Coats. Laura also later became a Hare Krishna. Coincidentally, Poly did as well. On an interesting side note, Laura's mom was born in Finland and is known as the Godmother of Punk over there. Laura was replaced by Rudi Thomson.

In London, April 30, 1978, X-Ray Spex played at a Rock against Racism rally in London. It was the band's largest live audience they played to. After that show, their next three singles hit the UK pop charts. X-Ray Spex one and only album "Germ Free Adolescents" came out in 1979. It received great critical acclaim and hit the charts at number 30 as an album, while several singles climbed even higher. Poly was still searching out her identity and was not comfortable with her new found stardom. So, as quick as X-Ray Spex entered and conquered the punk rock world, a decision was made to quit. B.P. Hurding went on to Classix Noueveau and Jak Airport and Paul Dean played together in a band appropriately named Airport and Dean. Believe it or not, Dean was also in that shitty band Loverboy. Poly went on to record some "jazzy" type stuff, drop music and join the Hare Krishnas. In 1986 Poly resurfaced as her original name Marion Elliot, and released a 12" EP with the Krishnas that met with some commercial success. In 1991, surprisingly, X-Ray Spex regrouped for a sell out show at the Brixton Academy. And in 1995 Poly and original members (including Laura Logic), recorded a brand new studio album called "Conscious Consumer". I hard one song from this album, and it is pretty good. I'd like to get a copy of this, and I understand it will be released in the States soon.



X-Ray Spex came and went, and even reunited. Who knows if they will do anything more. One of the best things about them is that, as a group, they did not play any shit. They waited to until they broke up and individually played shit. In this day of re-releasing anything punk rock, I have no clue to what is out there. I'm sure you can find Germ Free Adolescents re-released on CD, that would probably include the "hit", "Oh Bondage, Up Yours". I also have some bootleg videos, so I know there is a lot out there. Pick up anything you find, it's all good. Here is one of my favorite X-Ray Spex lyrics from "Submerge"; "The Hades ladies are dressed to kill, Dagger glances from Richard Hell, Tension heightening heating frightening, Thunder rolls as fast as lighting, If you've got the urge, Come on, let's submerge".

Discography:

"Oh Bondage, Up Yours" b/w "I am a Cliché" (Virgin,1977)
"The Day the World Turned Dayglo" (EMI 1978)
"Identity" (EMI,1978)
"Germ Free Adolescence" b/w "Age" (EMI,1978)
"Highly Inflammable" (EMI, 1979)
"Germ Free Adolescence" LP (EMI,1978)
There are lots of compilations and re-issues not mentioned here.

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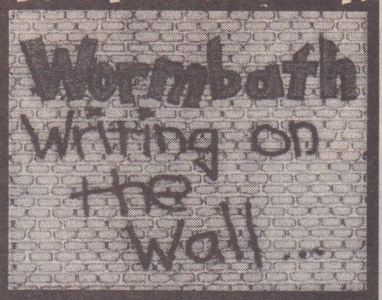

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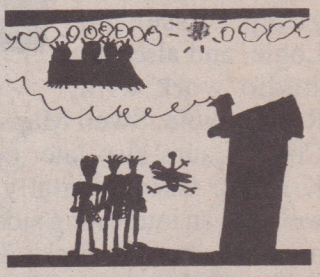

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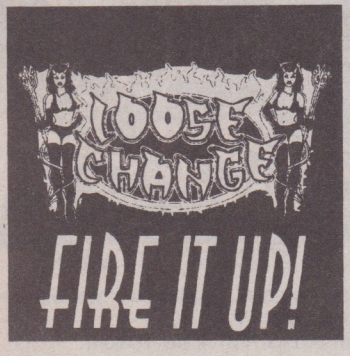

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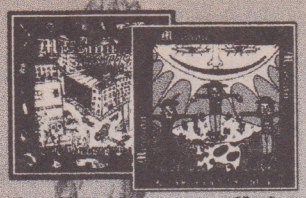

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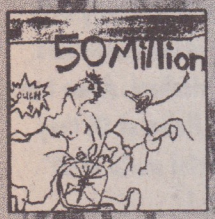

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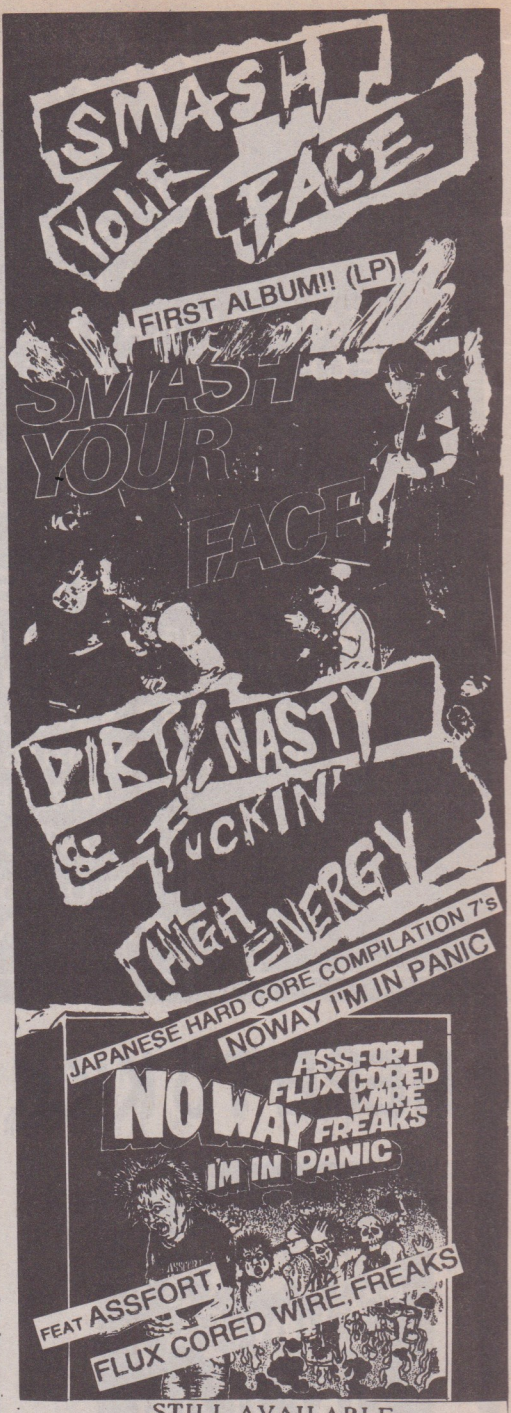

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U.S. FUELS DIRTY WAR IN CHIAPAS

by Lane Van Ham

The December 22 massacre in Chiapas, Mexico started shortly before noon, as masked gunmen arrived in the small town of Acteal and converged on a group of Tzotzil Mayan Indians praying in a chapel. After opening up with machine gun fire on the building, they then pursued those who were able to flee the church.

Mexico-based journalist John Ross describes what followed: "Most of the victims were shot from behind with expanding bullets that tore through their bodies. Those who were still alive were mutilated with machetes. According to one account, an unborn child was cut from its mother's womb in the chilling style of the notorious Guatemalan death squads. All but nine of the 45 people murdered during the four-hour killing spree were women and children; many of the men had been outside the village looking for work."

In the aftermath, the area was closed to outsiders, including the Red Cross, who was unable to communicate with its regional office in Chiapas because its radio equipment was stolen. Nonetheless, it has been established that as darkness fell on the town, state police cleared the scene, prepared mass graves to hide the dead, and, when it was decided that would be inadequate, shipped them in trucks to the state capital. The cover-up failed; the government has since arrested and charged over 60 people in connection with the slayings, the state governor has resigned, and so has the national minister of the interior.

Amid the fallout and all the reactions to the massacre, one word you won't hear from anyone is "surprise." Violence is not new in Chenalho, the county that includes Acteal, and authorities had been warned about escalating tension almost until the moment of the attack. For anyone paying even the slightest attention, the murders were all too predictable, something that was only a matter of time.

So why wasn't the massacre prevented?

The answer rests in the untold story of Mexico, behind glowing investment prospects in the Business pages and tales of an "emerging democracy." Although the complete structure remains sketchy, death squads in the country are operating with help from both the Mexican ruling party and the United States; their purpose is to eliminate the practice of grassroots democracy. The massacre in Acteal is unique in that the crime was of such magnitude, it attracted international attention. But the arrests and resignations will not lead to justice, for they suggest the blame rests solely on the shoulders of errant individuals. What's missing is a focus on the system—something that will reveal the killers not as rogue gunmen, but tools of a deliberate strategy. What happened in Acteal is not an aberration, but policy magnified.

While unable to deny the existence of events like the massacre in December, the propaganda system seeks to obscure any meaningful context or explanation. In general, the more exotic such circumstances can be made to appear, the better. Assassinations and political terror are best characterized as violence in foreign lands, based on generations-old conflicts among families and ethnic groups, tragedies that primarily reflect the backwardness of societies less modern and enlightened than our own. (We frequently hear, for instance, of Mexico as "developing," which historian Ramon Eduardo Ruiz explains as "an Orwellian term employed to describe a global spread of diverse nations united by a common history of dependency and dashed hopes.") In January of 1994, a few weeks after the initial EZLN (Zapatista National Liberation Army) uprising, U.S. Under Secretary of State for Inter-American Affairs Alexander Watson said, "events in Chiapas derive from poverty and the lack of ability of the Mexican system—the government and everybody else—to deal with some of the fundamental problems in that part of the world." We are lead to believe things are well beyond our understanding, well beyond hope--we can only throw our hands in the air and helplessly watch.

This article, if nothing else, is written in the spirit of providing an antidote to such blather, to suggest that although what happened in Acteal and what happens all over the world may well be complex, it need not paralyze us. Helplessness and apathy may be inviting propositions and are undoubtedly beneficial to a select few. But affirming our condition as people able to make decisions and engaging ourselves with the fate of others is finally what determines the character of our lives. Like the protest signs say: "CHIAPAS IS THE WORLD."

THE UNITED STATES, MEXICO AND THE PRI

For almost seven decades, as the United States has denounced totalitarianism in Cuba, Nicaragua, Poland, and elsewhere, it has turned a blind eye to what is effectively the longest case of single-party rule in the world, right next door: Mexico's Institutional Revolutionary Party (PRI). Starting in 1929, the structure of the PRI has held an unbroken string of presidencies and, until last year, majorities in the national legislature. PRI rule has been called "la perfecta dictadura"—the perfect dictatorship—"perfect" not only for its apparent invincibility, but its ability to maintain a veneer of democracy.

The secret of the PRI's success is in fact no secret at all. It relyies primarily on a winning formula of cooptation, payoffs, and electoral fraud that maintain other such systems all over the world. When these methods don't work, state violence remains an option. The most famous incident of PRI repression, the massacre of several hundred demonstrators in Mexico City in 1968, is symptomatic of a larger disease, more subtle, but just as deadly. Human rights activists note that during the military dictatorship in Brazil from 1974 to 1985 there were 127 documented "disappearances," while Mexico, during the same period, had 450. Since then, conditions have deteriorated even further, coinciding with jubilant reports of alleged "democratization."

The country's relations with the United States have sometimes been turbulent; though marked by a high amount of cooperation and interchange, there are many historical differences as well. Though the populism of the Mexican Revolution had been largely coopted by the late '20s, some vestiges of its concern for the rural poor remained, notably in Article 27 of the constitution. Article 27, referred to by Coolidge's Secretary of State Frank Kellogg as "a serious situation," in essence banned foreign ownership of Mexican territory, spelling out that the land belonged to Mexico alone, and charged the government with the responsibility to ensure it was distributed equitably. Any petitioner who met certain requirements was entitled to own land (generally, this was done through dividing private estates or assigning plots of unused land. The latter method was far more common in Chiapas at least, which meant that the most fertile soil remained in the hands of the wealthy, and new petitioners were given less produc-

tive, recently deforested tracts.) Article 27 went on to provide the basis for a major frustration for U.S. policymakers, the nationalization of Mexico's oil industry. Precipitated by the stubbornness of foreign firms in negotiating with striking workers, as well as a desire to demonstrate national independence, the comparatively reformist President Lazaro Cardenas expropriated the country's oil fields in 1938; they have been owned by the government's company, PEMEX, ever since.

Overall, though, the PRI's lock on power has worked out conveniently for the United States, with the era of President Cardenas being little more than a blip in the overall pattern. By the '60s, Mexico was abuzz with the aura of "modernization." The country developed what for the region was a large middle class. With the exception of a peso devaluation in 1954, the economy was fairly stable. Investors and politicians called it a "miracle"—though as historian Ramon Eduardo Ruiz points out, it "had come at the expense of social justice."

"Private entrepreneurs...reaped big rewards," he reports, while, "workers and the poor...fared badly; by the end of the 1960s, the inequality in the distribution of income and wealth was alarming, ranking among the worst in Latin America." Foreign investments poured in, laws regarding subsidiaries were ignored or circumvented, and government rushed to link its economy to world capitalism such that, "whatever else it might be, (Mexico) was dependent on the United States."

As the PRI grew steadily more corrupt, the U.S. turned a blind eye to the fraud and violence required to maintain the electoral dictatorship. The results could be seen dramatically by the late '80s. Wages dropped, from $1.38/hour in 1982, to $0.45/hour in 1990. Predictably, that year's census reported that 60% of Mexican households were failing to meet their basic needs—a condition upheld at least in part by repression of efforts to organize outside the only legal union, controlled by the PRI. Nevertheless, the decade proved profitable enough for the upper classes that it became fashionable once again to associate the words "Mexico" and "economic miracle."

The PRI's presidential candidate in 1988, Carlos Salinas de Gortari, held a Ph.D. in political science from Harvard, and effectively parroted what had come to be known as "neoliberal" economics, which emphasized privatization of the economy and rolling back public welfare programs. The 1988 campaign was particularly noteworthy, as the challenge posed by an opposition coalition (comprised in part of disenchanted PRI members) finally pushed the habit of fraud to its limit. Though voting was marked by the expected irregularities (ballots destroyed, votes cast by the deceased, etc.), it took a mysterious breakdown of the computerized tabulation system to hand Salinas the victory with a 50.4% share, the smallest margin of victory ever for a Mexican president.

Despite the familiar parade of fraud and corruption, it would be incorrect to say that the Salinas regime was just more of the same. Political terror stepped up dramatically; opposition groups experienced a wave of violence, particularly the newly formed Party of the Democratic Revolution (PRD)--by January of 1990, 56 of its members had been killed. Another interesting footnote to the Salinas years is the increase in licenses issued by the United States to companies hoping to sell "anti-riot equipment" to Mexico. Included are such items as: handcuffs, shotguns, cattle prods, and (in the language of the license) "instruments especially designed for torture." From 1980 to 1992, the U.S. issued 33 such licenses; in 1992, 99 licenses were issued.

Salinas characterized a significant break from the past in two other important respects. In 1991, the Salinas government overturned key elements in Article 27 of the Constitution, effectively rendering it invalid. Second was the party's negotiation of and support for the free trade agreement known as NAFTA. These hallmarks of the Salinas administration bolstered his reputation in the pro-business press, exemplified by the New York Times, which gushed over the PRI's "enviable record of stability" and claimed that "Mexico has loved a strong leader since before Moctezuma."[1]

Others begged to differ. "What most radicalized our companions," EZLN Subcommander Marcos later recalled, "were the changes to Article 27; that was the door that was shut on the Indian people's ability to survive in a legal and peaceful manner." NAFTA, in turn, was described by the EZLN as "a death certificate for the Indian peoples," and in its starting date provided symbolic timing for the EZLN uprising on January 1,1994.

CHIAPAS: THE INTERNAL COLONY

Following the slaughter in Acteal, PRI spokesman Miguel Gonzalez Campeon summarized the situation in Chiapas as follows: "The conflict that began in 1994 is a difficult conflict that has to do with various and different issues...the issues have to do with the church, with different religions, problems of land, and social problems that have been there a long time." Unstated, of course, is a possible connection between the longevity of such problems and the longevity of the PRI, as well as the larger economic interests to which they are beholden. The PRI's record in Chiapas is especially miserable; though technically unusual in its extremes, it is not at all incongruent with the national pattern.

For the country's elite, Chiapas has been the site of internal colonialism, replicating within its own borders what the Third World is to the First World globally, i.e. economic activity in the area enriches businesses elsewhere, not the native population. Rich in resources, the state is nevertheless Mexico's poorest. It provides over half of Mexico's hydropower, yet 63% of its households do not have electricity. It is renown for is agricultural productivity, yielding a variety of food crops, (including 13% of the nation's corn), yet hunger is rampant. Furthermore, salaries in Chiapas are significantly lower than the national average, infant mortality rates are twice the national average, and one-third of adult deaths result from curable infectious diseases. Meanwhile, the population has been displaced as oil and timber interests have gone to work destroying the once-expansive Lacandon rainforest.

Even before the EZLN uprising, Chiapas had been subjected to an inordinate amount of abuse from security forces. A 1992 report from the Minnesota Lawyers International Human Rights Committee found "repression of the indigenous population of Chiapas to be state policy," documenting the arbitrary arrest and detention of hundreds of activists. A report made the following year said "on March 28-29, 1993, following the disappearance and presumed killing of two soldiers, approximately 400 soldiers and a handful of police arbitrarily detained, searched and beat civilizans in two Tzotzil villages. Police tortured a number of those detained. On April 25, about 200 police returned to the same village, searched and looted homes,

and again interrogated and tortured villagers. On May 8, some 400 police in at least 47 vehicles returned to the village, only to find it had been deserted. When the Minnesota team visited the village of San Isidro on May 25, it was still entirely deserted. A third incident occurred while the Minnesota team was in Chiapas. On May 24, 500 to 1,000 soldiers detained the entire Tzeltal population of Patate Viejo for two hours while they conducted house-to-house searches."

Though usually considered in purely military terms, the Zapatista uprising in this environment also had a profound effect on the state's social and cultural character. Activists and fence-sitters alike seemed invigorated, and even as a cease-fire took hold between the EZLN and federal troops, people around the state took over town halls and demanded an end to corruption and abuse. The *New York Times* reported from one such town, "As hundreds of farmers and scores of their wives and children milled around the central square, the word they used again and again was 'awakened.' That was what the Zapatistas, they said, had done to them." As one man, a 56-year old corn farmer, put it, "(The PRI) have gotten us very accustomed to the lies. The campesinos have awakened now. Things are no longer as they were before."

"DIRTY WARS," OLD AND NEW

The silver lining of the massacre in Chiapas, if any, is that it forced at least a degree of media attention on the existence of Mexico's own "dirty war," developing along all-too familiar contours.

The current period of militarization started with the Mexican army's first offensive, which began on January 4, 1994. While the government in Mexico City expressed its desire for a peaceful settlement, 12,000 troops were deployed to Chiapas, where EZLN numbers were estimated at 2,000. Media personnel were at best restricted in their movement in and around the warzone; in several instances they were subject to violent assault. Based even on this limited ability to investigate, one human rights team reported "clear and indisputable evidence of extrajudicial executions...attacks by Mexican military helicopters on Red Cross personnel as well as the press...indiscriminate bombings against the indigenous civilian population," and "evidence of mass graves and cremations."

In February of the following year, with negotiations at a standstill and the EZLN still enjoying nationwide popularity, the new PRI President, Ernesto Zedillo, launched a second offensive, this time with a twist: the targets were not just guerillas, but their supporters among the population in general. Not coincidentally, Zedillo's government had just secured a $20 billion bailout from the United States to stabilize the economy after its national currency collapsed in December. A memo issued by the Chase Bank Emerging Markets Group between the bailout and the new offensive asserted candidly that 'The (Mexican) government will need to eliminate the Zapatistas to demonstrate their effective control of the national territory and security policy."[2]

The new offensive was in many respects a bust. Towns reclaimed by the army turned out to be abandoned; residents fled in fear of military abuses. Two alleged EZLN weapons caches captured in Mexico City and Vera Cruz were skimpy. Campesinos arrested on charges of being rebels signed confessions only after being tortured—a fact verified even by the government's own human rights commission, the CNDH.

An incident later that year revealed abuse of power by security forces is by no means limited to Chiapas, when 17 campesinos were massacred in the state of Guerrero on June 28. Interestingly, this incident received less press coverage than the recent murders in Chiapas, though it was arguably more sensational--the assailants were state riot police. A mindbogglingly depraved case, even by PRI standards, a CNDH report echoed in every major respect the version of the attack given by the survivors: the campesinos were unarmed except for machetes; several of the victims were shot in the back; in the aftermath, police planted weapons on the corpses. Furthermore, a police videotape of the incident had been manipulated, and the involvement of provocateurs was "probable." Some months later, the special prosecutor for the state of Guerrero released his own analysis of the situation, clearing state Governor Ruben Figueroa Alcocer and three other high officials of involvement, and blamed the killings on police "inexperience." Figueroa finally took what was called a permanant leave of absence in March of 1996.

The massacre figured into a larger pattern of repression by security forces in Guerrero. One example came a few months later, in November, when a former PRD mayoral candidate was shot outside her home after speaking out against Governor Figueroa at a rally. Shortly thereafter, state police retaliated against campesinos who provided testimony for an investigation by Amnesty International, detaining and torturing seven of them for 48 hours, then releasing them without charges. AI's report, released a few days later, said that so far that year Mexico had seen 40 extrajudicial killings by state security forces, and added that the violations seem to target "...particular sectors of the population, especially Indians, members of the opposition, and women."

Even as government forces repeatedly demonstrate a disregard for human rights and dismiss relevant documentation as "exaggerated" (in the case of Amnesty International) or "imprecise" (as with Human Rights Watch), most violence carried out against the grassroots opposition in Mexico is not done by "official" sources. As far back as 1961, wealthy ranchers in Chiapas were maintaining private, paramilitary armies and using them against peasant activists. As researcher Neil Harvey comments, "many readers and supporters of (the) more militant groups were imprisoned or killed by gunmen at the service of local landowners. The government failed to bring assassins to justice, conflrming the view of many peasants that official impunity facilitated repression and harassment of their organizations."

After the initial uprising in 1994, while the government and guerillas conducted sporadic peace talks, local politics polarized. Those emboldened and inspired by the example of the Zapatistas took a variety of actions, sometimes declaring their towns autonomous from the state. For local officials and the wealthy who profited from the old order, though, the situation set off alarms, and the hard-line hardened further. Throughout the cease-fire, autonomous communities and others generally perceived as sympathetic to the uprising have been subjected to attacks designed not only to intimidate, but also strip them of coherent organizational structure. Hence, bases of opposition became uprooted; the populations found sanctuary in other towns or squalid refugee settlements rather than risking death by returning. Those killed in Acteal, in fact, had already been forced out of their nearby community when paramilitaries burned their houses earlier in the month. Military and paramilitary actions caused 7,000

people to leave their homes last year, and the number continues to grow.

What the aftermath of the massacre in Acteal confirms is what many Chiapans have asserted all along: that beyond just looking the other way, PRI officials have in fact been complicit in the paramilitary actions, organizing, arming, even commanding the troops.

The day before the massacre, the Mexican paper *La Jornada* ran a copy of a secret document between the Chiapas state government and the paramilitary group "Peace and Justice" in which the government pledges to provide over half a million dollars for the group's "agricultural reactivation" program. Present at the signing of the accord was Gen. Mario Renan Castillo, who was then commanding federal troops in the state. Two weeks later, the weekly *Proceso* excerpted a 1994 National Defense Secretariat document called "Campaign Plan Chiapas 94" that outlined its plan "to destroy the EZLN's will to fight, isolating it from the civilian population and winning the civilian population's support to the benefit of the operations." Toward this end, the document proposes "breaking up or controlling mass organizations" and "advising and supporting self-defense forces and other paramilitary organizations...In cases where self-defense forces do not exist, it is necessary to create them."

The point is hard to find anywhere in the media, but what we see in Mexico is startlingly similar to "dirty wars" and "low-intensity conflicts" throughout Latin America in past decades. An outright military onslaught has not occurred, for a variety of reasons—the EZLN's high popularity and the difficult jungle terrain of Chiapas, among them. But the real threat to the ruling class in Mexico is not the presence of 2,000 guerillas in the hills, but the defiant and creative spirit that gave them birth and has been replenished by their actions. Thus, such apparently inexplicable targets as union organizers, priests, human rights activists and unarmed peasants become casualties in a quiet war that never makes headlines so long as the dead die one by one. The sheer number of victims is not as high as they were in Argentina or Guatemala, but the tactics are the same, and it can be readily understood why the presence of military advisors from these countries in Chiapas has been cause for concern.[3] In the end, such conflicts amount to wars of attrition, a gradual grinding away through murder and intimidation that leaves the resistance to a slow death away from the spotlight.

U.S. AID AND THE MEXICAN MILITARY

Even the track record of the military he represents, it's an ominous sign that, according to statements made by U.S. Defense Secretary William Perry in 1996, the two traditional bases of relations between the United States and Mexico—political and commercial—will now be joined by a third. "When it comes to stability and security," Perry said, "our destinies are also indissolubly linked." Since the voices of those marginalized by transnational investment have historically been considered threats to "stability and security," it's plain to see why the United States, as the global corporate mercenary, should take such a keen interest in Mexico at this time.

U.S. military assistance to Mexico is nothing new, though the relationship between the two armed forces has become decidedly cozier in recent years. From 1988 to 1992, the U.S. led the world in supplying arms to the Salinas government with a total of over $214 million worth—16 times higher than France, who came in second. This aid was no doubt appreciated in the Mexican Army's January, 1994 offensive in Chiapas, which employed U.S.-made helicopters and troop transport planes.

Since the emergence of the EZLN and a second guerilla group, the EPR (in 1996), military spending in Mexico has truly skyrocketed: the total for 1997 was $1.58 billion, a 1,000% increase over that of just three years earlier. The build-up corresponds with U.S. military sales to Mexico, which went from $1.68 million in 1995, tripled to $4.8 million in 1996, and then increased 600% to $28 million in 1997. In May of 1997, the government purchased 18 troop transport helicopters from Russia, supplementing 73 used "Huey" models coming from the United States. Unlike the Russian models, which were sold with no stipulations, the Mexican government was required to guarantee that the Hueys would be used only for drug interdiction. But this past May, a Veterans for Peace delegate to the state positively identified Hueys, based on his time in Vietnam.

Equipment is only part of the story. Of equal or greater impact, in light of the current reality, is the number of Mexican officers who have been trained in low-intensity conflict by the United States. Several key architects of the Army's strategy in Chiapas are graduates of the infamous School of Americas, in Ft. Benning, Georgia. The SOA training is just one part of a large-scale program that includes 17 locations and is providing training for over 1,000 Mexican officers a year. According to the *Washington Post*, "the most specialized of the field training" is provided by the U.S. 7th Special Forces Group in Fort Bragg, North Carolina. Officers' courses at Fort Bragg include "helicopter assault tactics, explosives, rural and urban warfare, and operational intelligence gathering and planning." The latter is ominously vague, considering the history of the trainers. The Special Forces incorporated paramilitaries into their strategy during the war in Vietnam, and U.S. Army manuals as recent as last year sang praises of their usefulness in "isolating the insurgents from the people, preventing them from mobilizing forces and resources"—cognate to the government document "Campaign Plan Chiapas 94" cited earlier.[4]

As with the provision of military hardware, U.S. training is carried out under the pretext of the war on drugs, though according to a *New York Times* article, "Mexican and United States military officials said there was nothing to stop the transfer of American-trained army officers to similar special forces units that might be deployed against leftist insurgents." In fact, from 1996 to 1997, over 3,200 members of Mexico's GAFE (Airborne Special Forces) Troops underwent training at Fort Bragg, and some were among those troops sent into Acteal following the massacre. An issue of Fort Bragg's Special Warfare even notes that "particularly heavy emphasis is being placed on those forces that will be located in the states of Chiapas and Guerrero"—even though Mexico's drug trade occurs predominantly on the U.S. border.

A representative from the organization Human Rights Watch recently referred to the U.S. attitude toward human rights in Chiapas as "low profile"—a term which is somewhat confusing. The sense in which he intended it—that the government has had little to say on the issue—is certainly accurate. But this should not be confused with impartiality. Its desire to keep a "low profile" on human rights is a corollary of its desire to keep a low proflle" on

its significant contributions to PRI terror. The behavior Perry refers to as "stability and security" is more popularly known in homicide trials as "aiding and abetting"--who it arms, who it assists, in what it does and doesn't say, the United States has clearly indicated its preferences in Chiapas.

SINCE ACTEAL

The Acteal killings have been portrayed as a catastrophe for the PRI, for understandable reasons. The attempt at a cover-up failed, and various party members either resigned or were arrested. In actuality, Acteal was a significant success because it provided the pretext for a massive militarization of the state. In a two-week period following the massacre, the army conducted 51 incursions into EZLN territory, and five thousand new troops were deployed, bringing the present total to somewhere between 26,000 and 30,000. The government's official story is that the massacre was sparked by a feud between Indian families, and that the influx of troops is necessary, as PRI spokesman Gonzalez put it, "to keep order and a state of law." Although the conflict in Chiapas includes familial disputes, as well as religious tension, such justifications are clearly a sham.[5] They serve only to decorate the government's cynical self-portrait as the agent of order and reason, even as it continues to be the main perpetrator of violence (curiously, those who die in such alleged feuds are almost always activists opposing the role of the PRI).

The new buildup is consistent with the government's actions from the very beginning, which have been to talk peace while engaging in war. Lately though, the difference has blurred as the government moves closer and closer to "peace" through a military solution. When EZLN and government representatives met in February of 1996, they signed the San Andres accords, which called for laws to guarantee greater indigenous autonomy and passage of agrarian reform. Zedillo refused to enact any of it, and the guerillas broke off further talks. This March, over two years after the San Andres agreement, Zedillo submitted his own version to the national assembly, claiming that if passed, it would implement the accords. Observers noted that it gutted key provisions and was in line with the weakened version Zedillo had promoted all along. Having tasted blood, the government now seems determined to demand peace on its own terms. The attitude was neatly esconsed in a thinly-veiled ultimatum from Zedillo: "it will be the EZLN's problem if they don't accept."

"What remains unsaid," retorts Subcommander Marcos, "is that the negotiation is stalled because the government never carried out what it signed."

In the meantime, the government continues to enforce its own version of "a state of law." Those against which it has been applied most vigorously are people involved in carrying out the San Andres accords by creating autonomous municipalities. In April and May, police and military forces conducted a series of early-morning raids on autonomous municipalities, searching houses, beating residents, and making arrests. The paramilitaries, in contrast, have gone virtually untouched. None have been disarmed; they continue to act at will, and according to some reports, even collaborated in the assaults on the autonomous communities.

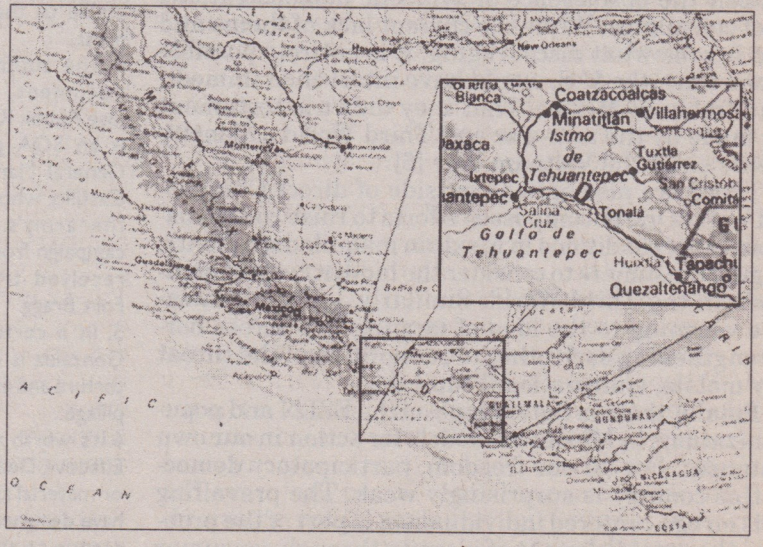
The government has moved decisively against the presence of international observers. As of mid-April, 27 foreign visitors to Chiapas had been expelled this year—allegedly for violating the terms of their visas by participating in political activity, though evidence against them has often been flimsy if not fictional. The moves come at the time when other voices, including the Catholic church, are suggesting Chiapas should in fact be receiving more international visitors. The ever-spiraling hostilities, they say, suggest the time has come for an international attempt at mediation. The PRI rejects such ideas as "foreign intervention"— apparently with a straight face.

The idea that the role of the military in Chiapas is to "keep order and a state of law" is a blatant lie. Acteal demonstrates that a serious mission along such lines would be better dispatched to the Presidential Palace in Mexico City. Prospects for negotiation, even if they were good, should not obscure the true character of government-sponsored aggression in Chiapas, which predates the EZLN and is untouched by the present fragile cease fire. The victims at Acteal, for instance, were democratic activists who rejected the use of armed struggle, and two campesino leaders killed in late January also belonged to groups sometimes at odds with the rebels. The threat of the guerillas was only tangentially military. More important was their effect on the population at large, the chance that more and more people would be "awakened" to the possibility of breaking with the PRI agenda and directing local development to their own needs.

STAY TUNED AND GET INVOLVED: WHAT'S TO COME

Government investigations and prosecutions against those involved in Acteal will largely serve to restore confidence in Mexico's infrastructure and show that "the system works." But the judicial process should not be confused with a renunciation of violence. Considered in relation to other events, it would appear that the primary transgression of those arrested in connection with the massacre in Acteal was killing so many people at once. The government's priorities continue to be "squeezing the Zapatistas militarily, paramilitarizing the conflict, trying to wear out the rebels' bases of support and hoping it (will) all blow over." As shown by internal documents, murder and intimidation are considered too useful to abandon.

The massacre and the military sweeps that followed are part of a series of events easily interpreted as attempts intended to provoke the EZLN into resuming military action—which would no doubt suit the powers that be, since as a military force, the EZLN's prospects are not good. But the movement for autonomy and the right to



make a living with dignity is still remarkably vibrant, as the increase in paramilitary activity amply demonstrates.

U.S. and Mexican planners clearly hope their collaboration will raise little ire, that no one will care about peasants dying one by one in a faraway place. But if governments are visionary enough to see their destinies as "indissolubly linked," so too should we as people. Since 1994, the PRI has been beset by a wave of scandals and infighting both relating and contributing to the gradual slip of their chokehold on the country. On the one hand, the crisis may make things more dangerous, with hardline factions resorting to violence in an effort to maintain control at all costs. The optimism that greeted last year's elections now seems pollyanna-ish, which is to say, Mexico's new democracy is overrated. At the same time, the political opening that has slowly developed is an opportunity for civilian groups sympathetic to the Zapatistas to develop and articulate an alternative program. How these forces will play out is uncertain, and subject at least in part to the level of attention they receive outside of Mexico.

Here in the United States it's plain to see that raising the level of discussion about Mexico is going to fall on the solidarity movement. The story of Chiapas has vanished from the media, and with it, an opportunity to expose the profound level of U.S. complicity. Mainstream reporting of the event has failed to make crucial connections, and the hypocrisy of U.S. power has not been touched at all (imagine, for example, that paramilitaries in Cuba killed 40-some members of a non-violent opposition group worshipping in a church.)

But as often as the media is criticized for just following the government's lead and going wherever it's pointed, the solidarity movement has not been much better. It needs to become more proactive, publicizing details of the dirty war in Chiapas, exposing U.S. contributions to the carnage, and holding the system accountable. As of this writing, there has been very little done to propose any kind of action that can be taken at the national level in support of the EZLN's program. Calling for an end to military aid will inevitably tangle the issue with the war on drugs, while NAFTA severely constrains any sort of economic strategy. Nevertheless, without an attempt to formulate proposals of some substance, the movement condemns itself the obsolesence of symbolic demonstrations outside of consulates. While the current lack of theme and direction is somewhat discouraging, it is entirely possible that at one time, the U.S. would have intervened immediately and freely in Mexico. That they didn't is testament to gains made by the anti-war and Third World solidarity movements since the Vietnam War [6].

There are also options outside of direct Chiapas-oriented work. One encompasses efforts to raise consciousness about labor conditions in Mexican maquiladora plants, encouraging consumers to consider the hidden costs of products made in the Third World. Similarly, labor organizations are warming to the idea of forming ties across borders, strengthening each other in recognition of the threat posed by mobile, transnational capital.

Finally, there is the example of the EZLN and popular organizations in Mexico as models for action in our own circumstances. For all our freedom, participatory democracy in this country is surprisingly weak. The prevailing emphasis on ego-centered individualism is part of the problem, as is the establishment of identity through consumer goods acquisition. But alternatives to these orientations are interwoven with social and political issues, and it's often been said (by Subcommander Marcos, as well as one of our own rabble rousers, Abbie Hoffman) that the best way to support a revolution is to make your own.

Endnotes

1. This is similar to favorable US Embassy reports on Mussolini's rise to power in the early '20s, saying the Italians "hunger for strong leadership and enjoy... being dramatically governed."

2. Also included were free tips on electoral politics: "The Zedillo administration will need to consider carefully whether or not to allow opposition victories if fairly won at the ballot box." When the memo was made public, resulting in public outcry, its author, Riordan Roett, was dismissed, though he retains his post as Director of Latin American Studies at the Johns Hopkins School of Advanced International Studies.

3. The government of Argentina concedes a total of 9,000 "disappeared" during the 1976-1983 military dictatorship; human rights groups say the number is 30,000. In Guatemala, the three-and-a-half decades civil war that ended in 1996 coincided with 200,000 political killings, 80% of which, according to a recent study, are attributable to the government

4. The author of the document, General Jose Ruben Rivas Pena, is an SOA graduate. General Mario Renan Castillo, who oversaw the army's Chiapas campaign from '95-'97, received training at Fort Bragg.

5. In a certain sense Gonzalez is correct, since by its own standards, "a state of law" means torture and assassination for dissidents, and "order" consists of transnational pillage.

6. It's worth noting that courtesy of the (so-called) "Anti-Terrorism and Effective Death Penalty Act" of 1996, it is illegal to engage in fund-raising or material aid for any foreign group the Departments of State and Justice have designeated as "terrorist." Though the State Department included a section on the EZLN and EPR in a report issued by its Office of Counter-Terrorism in 1996, neither group is on the most current (October, 1997) list, which could be due to ht epre-existence of a (loose) Mexican solidarity network—to wit, a prosecution campaign would be costly, bad puvlicity, and possibly result in overturning that measue of the act.

SOURCES OF INFORMATION

I drew on a great range of materials in preparing this article, but primarily the following:

Triumphs and Tragedy: A History of the Mexican People, by Ramon Eduardo Ruiz (WW Norton, 1992).

"NACLA Report on the Americas," March/April 1998—an excellent special issue on counterinsurgency in Chiapas and Colombia

Most important, though, were issues of the "Weekly News Update on the Americas" from 1994 to the present. Free one-month trial subscriptions are available from the Nicaragua Solidarity Network of Greater New York, 339 Lafayette St., New York, NY 10012.

SOURCES OF ACTION

The National Commission for Democracy in Mexico describes itself as "a loose-knit national network of local groups working together on organizing, mobilization, and consciousness-raising around the issues and concerns for a peaceful and political transition to democracy in Mexico." Contact them at NCDM-USA/2001 Montana, Ste. #B/El Paso, TX/79903. Their phone number is (915) 532-8382, and can also be reached at moonlight@igc.apc.org. Their website, containing a great deal of useful information, is www.lgc.org/ncdm.

School of Americas Watch works to raise awareness in Congress and among the general public about the school's role in training human rights violators. Contact Yvonne Dilling/PO Box 3330/Columbus, GA 31903-0330. Their phone number is (706) 682-5369, and are on the web at www.soaw.org.

Pastors for Peace has been active collecting material aid for a variety of hotspots in the hemisphere, Chiapas among them. The national office in New York can be reached at (212) 926-5757 or e-mailed at ifco@igc.apc.org. Its website is www.ifconews.org.

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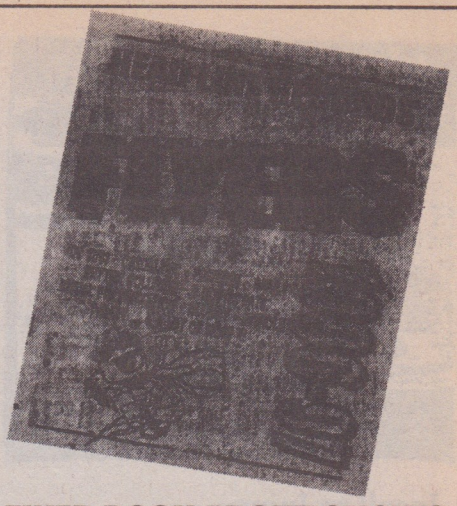

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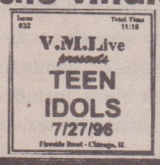

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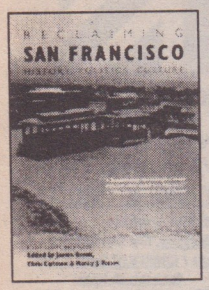
MRR BOOK REVIEWS

Reclaiming San Francisco • edited by James Brook, Chris Carlsson and Nancy J. Peters
368 pages • $17.95
City Lights Books • 261 Columbus Avenue • San Francisco • CA • 94133



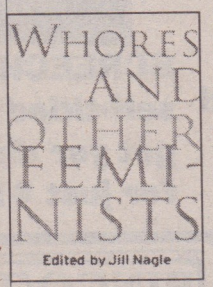
San Francisco is an amazing city in which to get lost. Around every corner lurks something precious—a staircase stained with fallen mulberries, a blast of salsa from a car radio, a heated conversation in a language imported thousands of miles, a piece of poignant graffiti on a decaying building, a passing political protest, a patch of wild fennel with a glimpse of ships in the bay, an overlooked scrap of history. *Reclaiming San Francisco* captures this feeling of discovery in an anthology of twenty-two essays which uncover local culture and history, focusing on those whose stories are not usually told: activists and artists, sailors and immigrants, librarians and leathermen. These stories shun the typical touristic view of San Francisco, the one essay on the Golden Gate Bridge, for example, focuses not on its majestic symbolism but on its location as a favorite suicide site. The authors write from an "insider" point of view. Most have a personal involvement or investment in their themes. The essays cover a wide variety of topics; a small sample of titles includes "Tenant Power in San Francisco," by Tenderloin Housing Clinic Director Randy Shaw, "Street Subversion: The Political Geography of Murals and Graffiti," by community mural activist Timothy Drescher, "The Miracle Mile: South of Market and Gay Male Leather 1962-1997," by anthropologist Gayle Rubin, and "Call any Vegetable: The Politics of Food in San Francisco" by Jesse Drew, who "once stopped a busload of Republican Convention delegates by sticking a potato in the tailpipe of the diesel engine, and thus truly appreciates the power of our vegetable friends." Though the essays range in theme, they are united in their unfailingly excellent quality and in their authors' passion for subversive subject matter and loving attention to detail.

Reclaiming San Francisco conjures up many delicious moments of lost city lore. Diego Rivera animatedly lecturing to the Chinese Revolutionary Artists Club while seated on a tiny lacquered stool from which his rear end "overflowed on all sides." A 19th century waterfront denizen named Johnny Devine, who specialized in shanghaiing sailors, getting into a barroom brawl in which his hand was cut off and then, after being expelled from the bar, yelling at the proprietor to "chuck me fin out" so he could have it sewed back on. Jim Jones of the People's Temple, improbably delivering an anti-suicide soliloquy on the Golden Gate Bridge, a year before inducing his 913 followers to kill themselves in Guyana. The alleged invention of fistfucking at a basement party in 1962 and the creation of a stained glass homage to the practice by artist Bill Tellman. The demand for better quality food at lower prices as expressed through the bombing of Safeway supermarkets and Doggie Diners.

The book spreads before us San Francisco's patchwork quilt of subversive history, reminding us that our fellow citizens have fought back against the powers that be and sometimes won. Despite the shocking destruction of two hundred thousand books during the move to the new Main Library under City Librarian Ken Dowlin, library workers managed to save books from "weeding" by playing elaborate shell games with them. Poor and marginalized communities in the Tenderloin and South of Market have stood up to the demons of redevelopment. The General Strike of 1934 brought the city to a standstill. Markets bringing fresh cheap produce to the city have flourished despite the fact that farmers driving in were initially accosted by men offering them cash to turn around and go home. Contributions of cultural and consciousness-raising value were made by Chinese American painter Yun Gee during the 1920s, African American artist Sargent Johnson in the 20s and 30s, the Beat Generation poets and novelists of the 50s, and Mission District revolutionary Raza writers of the 60s and 70s. Activists of different ages and backgrounds stood together to keep elderly Filipinos from being evicted from the International Hotel for nine years until sheriffs sledgehammered their way into tenants' rooms.

Reclaiming San Francisco acts as an inspiration as our city is assaulted by chain stores, gentrification, development, anti-immigrant laws, skyrocketing rents, and attempts to weaken tenant rights. To all of us who want to preserve San Francisco's character as a scrappy little city, who want live in a place of true culture and community, the stories of these subversive San Franciscans serve as a call to arms. We have a lot in our arsenal—bullhorns, picket signs, paintbrushes, printing presses, cameras, soup ladles. Choose your weapons. — Melissa Klein

Whores and Other Feminists • edited by Jill Nagle
279 pages • $18.95
Routledge • 29 West 35th Street • New York • NY • 10001



"Feminist? In the Sex industry?" "How can a sex worker be a feminist?"

Whores and Other Feminists disseminates feminist politics from the largely ignored perspective of sex workers, strippers, prostitutes, dominatrices, producers, performers, and their allies. Included are some of the most passionate and articulate sex worker activists such as Nina Hartley, Norma Jean Almodovar, Carol Queen, Candida Royalle and Annie Sprinkle.

Editor Jill Nagle strives to end the disparity between sex workers feminists and non sex worker feminists, and at the same time provide a forum that validates the experiences and contributions of all women. The theories, testimonials, and roundtable discussions, written by openly identified sex worker feminists, furthers the post "sex wars" feminist discourse on sex work and contributes a refreshing alternative to the widely known ideology of anti pornography activists.

Issues surrounding female sexuality have long divided the feminist community into two polarized factions: sex worker (pro-sex) feminists vs. non sex worker (sex negative) feminists. Mainstream feminist have vocalized that the sex industry is inherently sexist and only reinforces women's status as sexual object, undoing many of the gains women have made over the past century. Catharine MacKinnon, radical lawyer and leading figure for the anti pornography side, has even gone so far as to refer to sex-positive feminist sex workers and their supporters as "house niggers who have sided with the masters." Sex workers are often seen as victims, forced into prostitution either by violent coercion or economic circumstances. In order to sustain these ideas, sex negative feminist continually dismiss the voices of prostitutes, refuse to acknowledge the distinction between voluntary and coerced sexual exchange while only listening to those whose experience and perceptions fit their idea that commercial sex is abusive.

"The truth about women would be based on the reality of our lives, rather than on the patriarchal stereotypes." Contributors in *Whores and Other Feminists* refuse to be dismissed any longer. The first section opens with six personal accounts by women who have successfully integrated their feminist views with their sex work practices. Section two offers a deeper analysis of sex work, discussed through the lens of queer theory or as a human rights issue. Section three shows parts of the sex industry that are often overlooked, a male prostitute, a professional dominatrix, female porn producers, and women as clients of sex industry offer "reversed perspective" on the common theme. The fourth section deals with areas that are often shrouded in silence, stigma and/or myths: fat sex workers, women of color in the sex industry and

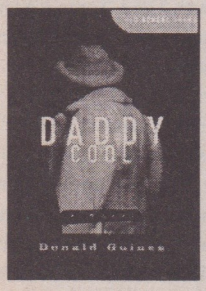
police violence towards prostitutes. The final section acknowledges the contributions sex worker activists and their allies have made in the world and the importance of alliance building.

Those that doubt the existence of intelligent, feminist sex workers need only to read the essays by Carol Queen and Nina Hartley. In "Sex Radical Politics, Sex Positive Feminist Thought and Whore Stigma," Carol Queen asserts, "whores labor on the front lines of patriarchy. Feminists really ought to be more interested in the things we see, hear and experience there." A sex radical whore in the process of completed her doctorate in advanced human sexuality, Queen offers an unparalleled viewpoint as she analyses the schism between sex radicals and feminists, deconstructs whore stigma and provides information and suggestions to strengthen the feminist movement as a whole.

Nina Hartley, porn star, feminist, educator, free speech advocate, and nude dancer, is recognized and respected for her politics and activism as well as for her videos. And rightly so. She is by far the sexual entertainment community's most persuasive and eloquent spokesperson. In the Flesh directly challenges anti porn feminist's sentiment that all sex workers are victims. Her experience, although by no means typical of all females in the industry, is proof positive that a woman can be a feminist, a sex worker, objectified and desired by half the population and still remain in total control of her own sexuality. Hartley also readily acknowledges her privilege, "As an educated, middle class white female, I'm aware that I have had options in my life that are not available to all women, including many women in branches of the various sexual goods and services industries' but uses her status to bring about positive change for all women, not just for herself.

Jill Nagle reveals that more often than not, female identity in our culture takes shape in relation to a variety of binaries, one marked by relative privilege, the other by relative stigma. Refusing to identify as either category of this good girl/ bad girl dichotomy, directly challenges what binaries afford "woman." The contributors in *Whores and Other Feminists* demonstrate the power and strength of creating new spaces that fall in between. "There is room in feminism for whores, virgins, and everything in between. The advent of postmodern and queer theory presents both more possibilities and more challenges for feminism. In forging more whore feminism's, we might well begin by looking at what purposes are served by using any sexual categories to describe women." — Catherine Cook

Daddy Cool • Donald Goines
142 pages • $11
W.W. Norton & Company • 500 Fifth Avenue • New York • NY • 10110



Donald Goines died on October 21, 1974, gunned down by two white burglars as he was finishing up his last novel, Kenyatta's Last Hit. Between 1968 and that last day in 1974, Goines had written sixteen novels that portrayed ghetto life in bleak, brutal terms. Despite the almost total lack of acknowledgement by critics, Goines's novels have sold millions of copies since his death, and many of them have stayed consistently available, even being included on high school and college recommended reading lists. Even if his work doesn't measure up to the formal standards of modern literature, it's clear that something about Goines's writing that won't die; there's something there that sets it apart from the disposable pulps that originally shared shelf space with it.

Daddy Cool, Goines's twelfth novel, starts out ugly: a hit man stalking his target at night, calculating the right moment to strike. The starkness of the scene is typical of the whole book, instead of relenting, the ugliness just keeps spreading until it reaches the final page.

The killer is Daddy Cool (aka Larry Jackson), a black man from Detroit who has managed to build a comfortable existence for himself and his family while very efficiently keeping his personal life and criminal life separate. Despite Daddy Cool's occupation, the bulk of the violence in the novel is not physical, but moral. A haze of nihilism hangs over the entire book; Daddy Cool himself is cold and violent, but in this he is little different from the world around him. In the 40s, a critic described the film Double Indemnity as "a film without a trace of pity or love," and that description could almost fit Daddy Cool just as well. But instead of being totally lacking, love is a fatal aberration. Even Daddy Cool shows love, and that's his one great weakness.

Daddy Cool's love is for his only daughter, Janet. Goines makes it very clear that this is the only love Daddy Cool feels; he considers his wife a youthful mistake and is always fighting with his stepsons. In turn, Janet is in love with a young, arrogant wannabe pimp named Ronald, someone Daddy Cool despises without reservation.

These conflicting loves are what are most destructive to the characters. Ronald uses Janet's love for him to separate her from her family and make her into a prostitute. Daddy Cool's love and concern for Janet is lethal to him in his professional life; he nearly gets killed during a hit because his problems with Janet are preying on his mind and distract him from his surroundings.

On a formal, technical level, Goines's writing is crude and inelegant. In places, he has a tendency to be a little too heavy on hyperbole, and to tell rather than show when describing characters and their surroundings. As Daddy Cool stalks a hit, for example, "The man looked around the lobby nervously before the elevator arrived and stepped inside the cubicle. From his movements, Daddy Cool knew the man was nervous. That much, at least, was obvious to anybody."

This passage is both redundant and vague; Goines describes the man as "nervous" twice, and "nervous" itself is a very broad term, which gives no clear idea of the man's quirks and mannerisms.

But despite this, Goines's overall style effectively creates a very direct and vivid picture of the reality the characters exist in. The very things that make Goines's prose seem crude and inelegant are what make it so compelling. The pimps, addicts, and killers that Goines wrote about are themselves crude and inelegant, and his writing style reflects this. The sentences are blunt and functional, making no pretensions about doing anything other than a straightforward description. This parallels Daddy Cool's approach to life, especially killing: except for his worries about Janet, Daddy Cool is ruthlessly pragmatic, performing the mechanics of murder with the same dispassion that one might use to change a flat tire.

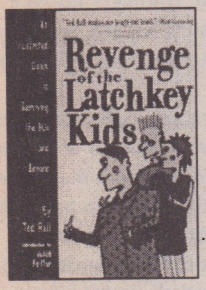
The most interesting issue at the heart of *Daddy Cool* is the tension between the two poles of the title character; as vicious as he is when killing, he is completely genuine in his tenderness and love towards Janet, and by the end, it is obvious that he is willing to make any sacrifice to protect her. Daddy Cool's love for Janet is unselfish, completely in contrast to the predatory nihilism that characterizes his behavior towards nearly everyone else he comes across. This contradiction forces the reader's sympathies to migrate across the spectrum from one extreme to the other when looking at Daddy Cool's actions. To watch Daddy Cool commit murder so easily is chilling, and you can only loathe the man as you read these scenes, but what Ronald does to Janet is even more contemptible. Ronald is mean, petty, and he does everything possible to manipulate her love and her lust to his own ends. Ronald's goal is to keep Janet mostly unhappy, dangling just enough happiness in front of her to keep her thinking that if she does a little more for him, she'll have him once and for all. Whatever else may be said about Daddy Cool, there is little of Ronald's deliberate sadism in his character.

None of Ronald's brutality towards Janet makes Daddy Cool a good guy, but the sacrifices that Daddy Cool make to protect his daughter make one wonder if he can be at least partly redeemed by them. By turns he represents both the best and the worst in human nature, and you have to wonder if the one can wholly compensate for the other.

The question isn't resolved, even on the final page. But throughout

the entire novel, it's fascinating to watch Daddy Cool move between the two extremes of humanity, never settling between the two. That you can feel so many different things about a single, ruthless character in so short a space is what keeps *Daddy Cool* from falling into the chasm of exploitative hackwork that it's so often associated with. — Chris Hall

Revenge of the Latchkey Kids: An Illustrated Guide to Surviving the 90s and Beyond • Ted Rall
216 pages • $18.95
Workman Publishing • 708 Broadway • New York • NY • 10003-9555



Ted Rall hates America. By blowing holes in the myths of economic opportunity, the nuclear family, love, and employer loyalty, Rall makes the most punk of personal statements and societal criticisms in the cartoons he syndicates to newspapers around the country (Full disclosure: Rall contributes to *MRR* and thanks both it and Tim Yo in the front of the book). Rall's reputation and critical acclaim for biting political satire makes him one of the most respected voices youth culture has in the mainstream.

Revenge of the Latchkey Kids compiles much of Rall's best cartoon work and accompanies it with autobiographical essays and commentary focused on the "plight" of the children of the 80s and 90s. Rall's visual style as a cartoonist is solid, but obviously its primary role is as a vehicle for his biting commentary on the societies sacred cows.

"Is that a gun in your pocket or are you happy to see me," asks one Rall cartoon character.

"It's a gun." Rall's caustic tone melds with a simple delivery that gives the joke a sense of urgency through crisp delivery. The theme of Rall's work is that America has failed to create opportunity for its youth and that the old paradigm of two loving parents, college, work and success has shifted to single parents, childhood isolation, and a frustrating sense of being trapped in a job that brings neither enough money or satisfaction to the worker—only profits to the corporate shareholders.

It's the essays that take *Revenge of the Latchkey Kids* beyond a typical collection of political cartoons. The discussions about his absentee father bring Rall's emotional pain into the reader's mind in such an intimate fashion that its almost uncomfortable. I am not sure that I want to combine political satire with deeply personal revelation, but it's a tribute to Rall's emotional honesty that he can force the reader into that position. Its also clear from reading the essays that his ability to look straight into his own jaded punk rock heart is what gives his cartoons such emotion clarity and impact.

While the catharsis Rall can bring in talking about his family is both bleak and touching, his take on trying to make a living is just bleak. The essay "Slack Off for a Better America" argues that each worker should try and destroy the conventional work ethic and forty-hour work week by refusing to work hard. "Every employee owes it to himself and to his nation to do the bare minimum of work required to avoid getting fired," Rall writes. "Nap in the rest room, pull the fire alarm, disconnect customers, jam the photocopier break the fax machine, pour coffee into the computer—anything to reduce the efficiency and output of your place of employment. Reduced efficiency increases the need for labor, ensuring better treatment for the proletariat!"

Rall makes a strong case about several economic subjects: the increasing gap between the rich and poor, the rise of low-paying service jobs and corporate efficiency at the expense of worker layoffs. As a cartoonist, Rall does a great job at tweaking the establishment with his anger, but if he's gonna write an essay, he'd better bring more insight that repeating what the counter culture already knows. When Rall cites Harvard-educated MBA's working as secretaries, his example reminds me of the fear about Japan's rising economic power in the early-nineties. The predictions that Japan's economic power was going to dominate the world seem silly in light of that country's long economic misfortune immediately following those claims. Rall seems just as off base in light of recent figures which show the vast majority of top school MBAs getting high paying jobs immediately after graduation. I doubt many of those Harvard grads are really suffering in 1998.

Despite this occasional instance of Rall's rhetoric getting the best of him, *Revenge of the Latchkey Kids* manages to be a mean-spirited, but thoughtful look at American culture. Rall is a first class talent as a cartoonist and a writer with rare gifts. Bleak as it can be to read—page after page of brutal dissection can get a little onerous—Rall never fails to get a laugh, even if it is a bitter cackle. — Mitchell Prothero

Growing Up Free in America • Bruce Jackson
144 pages • $11.95
Manic D Press • POB 410804 • San Francisco • CA • 94141

Reading Bruce Jackson's vignettes about inner city African-American experience is like walking through room after room in a sordid residential hotel. They differ slightly but are uniformly covered in the flotsam and jetsam of desperation—cum, shit, blood, bullets, crackpipes, heroin syringes, broken hearts, heads and dreams. The individual pieces in *Growing Up Free in America* never weave themselves into a cohesive story; rather they have the collective effect of a record continually skipping, numbly re-playing the same line over and over again, the needle never staying in place long enough to reach an actual melody. The fact that the characters are almost unanimously nameless, referred to only through pronouns, creates a feeling of numb anonymity rather than any empathy which would redeem the unrelenting horror of their situations.

At its best Jackson's writing suffers from the galloping maudlin clumsiness of bad teenage poetry. "Smack is blue making sure the tears return, making sure the tears return from longing for her touch, from longing for the memory of her lips caressing your naked heart, the memory of her legs opening to give birth to dreams granted pulse by injected color flowing, injected color falling, color needing, color dying." Huh? At its worst the writing is simply repugnant. Opening lines like "Take the bullet, motherfucker," and "He shit his pants for the first time in years tonight," vie for charmlessness with final salvos such as "There was gonna be blood in her mouth," and "Some niggers will do anything for pussy." There are occasional moments of near-poignancy, but they are so few and far between as to seem almost accidental.

In the very first piece Jackson writes, "I own nigger. I purchased it with the blood of my fathers. I stole it from the lips of my masters... I hear it when the sirens flash, I feel it in the anger of your fist. You want to take this from me. But I own nigger, and I'm holding on tightly..." Beyond any semantic or sociological argument, it seems like this is the premise of Jackson's writing, that somehow by presenting the most squalid, debased aspects of a community he is fiercely reclaiming it. In one disturbing story, a father beats his child for no reason except to teach the child that he can expect to be beaten for no reason in his life, and he'd better learn to deal with it now. Similarly Jackson presents his people as if, if he has shown them already in their violence, addiction and degradation, it won't hurt so bad when *Cops* comes on. Unfortunately this staccato, telegram style only serves to distance the reader from the characters.

It feels like something major is missing in Jackson's writing. If a great work of fiction is like an epic film, then Jackson's writing is like a cornerstore

security camera, dumbly recording daily traffic without offering any commentary or context. Unlike classic African American authors such as Langston Hughes, James Baldwin or Gwendolyn Brooks, who find the beauty in every menial detail of daily life, Jackson fails to convey anything but the ugliness of the nightmare world he presents. He never startles the reader with the idea that in the most squalid apartment building music can float in suddenly from a distant room, callused hands can touch and warm each other, a child might look outside to see a cloud the shape of a hippopotamus. Jackson's writing remains untempered by an underlying sensibility of love or sense of humor. It doesn't move you to tears or laughter, it just makes you feel vaguely like you want to hurl. — Melissa Klein

Bodies of Subversion: A Secret History of Women and Tattoo
Margot Mifflin
178 pages • $23.95
Juno Books • 180 Varick Street • 10th Floor • New York • NY • 10014

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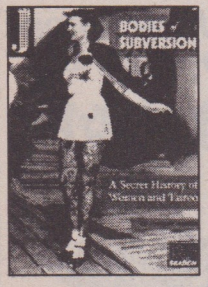

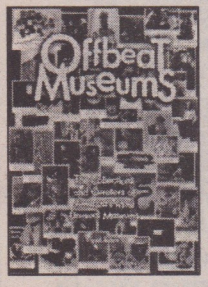

Punks have long criticized casual membership in the underground. You know, frat guys at the Green Day shows, MTV at Gilman, that kind of thing. Anyone can dye their hair, get a piercing, wear ripped up Ben Davis and a chain wallet. But as prevalent as they are amongst us, tattoos are still pretty much impervious to poserism. "Trendy tattoos" (and I speak sporting one small lizard tattoo among my body suit, permanent evidence of late 80s fad-following) become their own punishment. As punks, and especially in San Francisco, we see them on each other all the time, it's no thing. But as I circulate among nonpunks, it is my tattoos above all other subcultural accouterments that get reactions. They are more of a commitment than the average person is willing to make. *Bodies of Subversion: A Secret History of Women and Tattoo*, by Margot Mifflin, surprised me, by reminding me that, hey, I am covered in tattoos! For life!

Bodies of Subversion bears a superficial relationship to that *Modern Primitives* (Re/Search) book that came out in 1987. It's the same size and style, and is filled with high quality black and white photos. *Bodies of Subversion* is published by Andrea Juno, who was half of Re/Search, with the peculiar V. Vale. In my opinion, Juno seems to have been the brains in that operation, (messy public breakup notwithstanding) Her work in the *Angry Women* anthology was really dense and challenging, as she found some real heavy hitters in terms of women artists and writers, and she clearly held her own, intellectually, in the interviews. While V.Vale has continued with V/Search, expanding laterally in superficial coverage of yet more underground scenes (an ill-fated fanzine anthology, about five years after the so-called "fanzine explosion," a suspect obsession with riot grrls, and now something about the swing scene), Juno has gone on to pursue deeper, more compelling material within the traditional Re/Search purview.

Where the fawning *Modern Primitives* ends, *Bodies of Subversion* just begins. The first and most fascinating of its five sections describes the original 19th century tattooed circus ladies. Well researched and with amazing detail, we read their tales of savvy show(wo)manship and get-rich-quick schemes. The first tattooed women, it appears, got whole body suits all at once, in order to rake in the dough on the sideshow circuit. Mifflin reminds us that this was before TV and radio, and the Big Top was a big deal! So, enterprising gals got inked all over, and made upwards of $100 a week, which was a bundle in 1894. Ironically, they put the tattooed men out of business, because they got to show a little leg to display the goods. One famous *grande dame* of the old school tattoo suit tradition, Jean Furella, began as a bearded lady, but when her carny boyfriend was squeamish about kissing her, a friend suggested that she shave the beard and be a tattooed lady instead. So the lovebirds got married, and she spent 50 years as a tattooed circus attraction!

It's not all fun, games and girl power, though. Mifflin also details the plethora of desperate broads who, later, during the Depression, misguidedly invested in cheap tattoo suits, not foreseeing the end of the sideshow midways, and thus doomed themselves to ignominy. It's so great because, for better or worse, this is our history. As I read, I realized that we, who are tattooed punk women now, would have been these same women a hundred years ago. It may still be interesting to the non-tattooed, but for me reading these stories was like finding my ancestors. It's the same cast of characters, from rad girls to assholes, that you'll find in any tattoo scene in 1998.

What makes this book so satisfying is that it is so thorough. Not the sort of one-dimensional, hipster, self-advertising of that *Modern Primitives* book, where everyone seems to be a successful (anglo) clubster with bones through their noses and a fashionable heroin habit. In *Bodies of Subversion* Mifflin writes about antagonism and backstabbing between tattooists; the frequently troubling relationship between tattooed ladies and their tattoos (in the form of regret); and the potential for humiliation and degradation (customers seeking self-denigrating tattoos; tattooed women being the object of open disgust and scorn; women "falling prey to predatory photographers who bootlegged [their] photos"). There is a whole section on the 70s and the biker connection, which the late 90s tattooed woman would probably rather distance herself from. There are also anecdotes from Latina and Black women tattooists and "collectors" (Mifflin's term for a tattooed person), who are rarely mentioned in other tattoo books, but who, in Latina culture anyway, have a strong history of tattoo.

The final chapter swings the focus more directly upon feminism. Mifflin defines a late 90s feminism as a fractured, varied landscape composed of women's accomplishments, rather than trying to pin down a united philosophy. Reviewing her history of women in tattoo, Mifflin debunks both the simplistic concept that women are exactly equal to men, and the converse idea that essentialism defines women's difference. Tying this in with tattoos is fairly successful. Like I said, it's not a promo piece, so there is as much exposing of "victim" stereotypes and shitty behavior as there is female empowerment. *Bodies of Subversion* is a history and critical analysis and goes far beyond the obvious tattoo cheerleading.

In another paean to underappreciated creative endeavor, Saul Rubin's *Offbeat Museums: The Collections and Curators of America's Most Unusual Museums*, profiles fifty strange and specialized museums across the US. In the introduction, Rubin describes the old time sailor tradition of displaying exotica and shrunken heads, from the days of the European explorations. Rubin sees these folksy, smallish museums as a return to those roots, and a relief from the sanitary, scientific institutions the mainstream museums have become.

You thought the Corn Palace was weird! Included are the Museum of Menstruation (the pet project of a devoted man), the Nut Museum, Great Blacks in Wax Museum, and the Kansas Barbed Wire Museum. Also profiled are a half dozen grotesque medical history museums, complete with bottled cadavers and diseased body part specimens. Each of these museums, whatever their object of preservation or celebration, have behind them the tireless energy of an obsessed curator, a fan in the truest sense. Rubin's writing is informative and non-judgemental; this is meant to be a useful travel guide. Only the Banana Museum and the Toilet Paper Museum seem truly stupid and superfluous. Take it on tour next time, and you won't be sorry. — Greta S.

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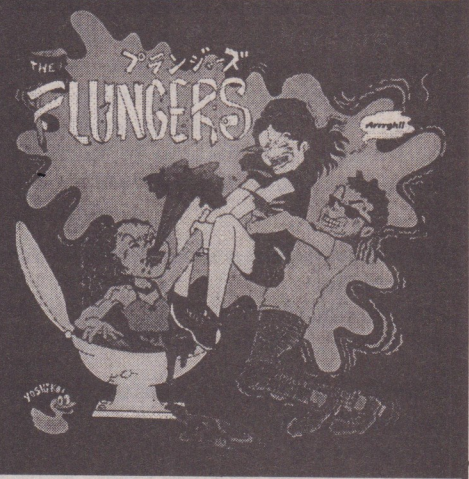

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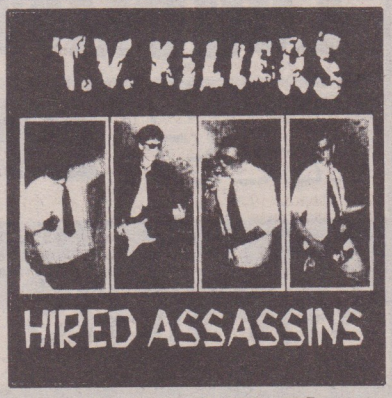

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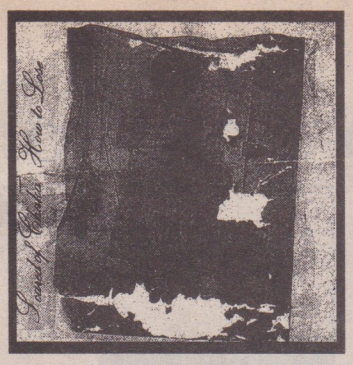

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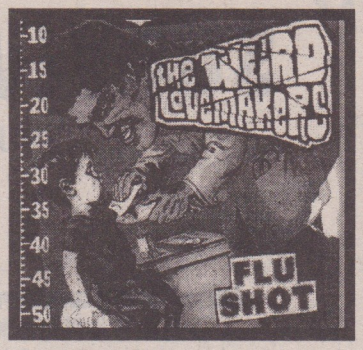

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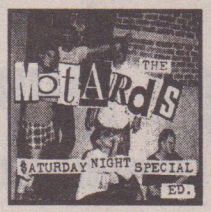

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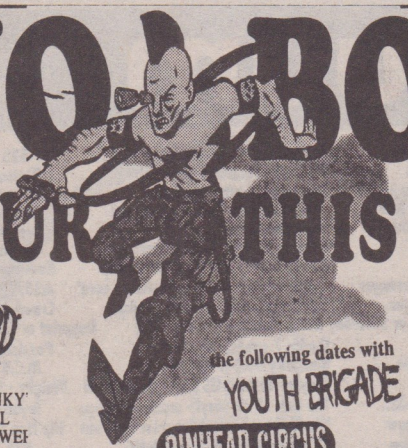

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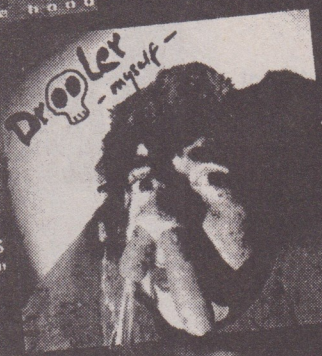

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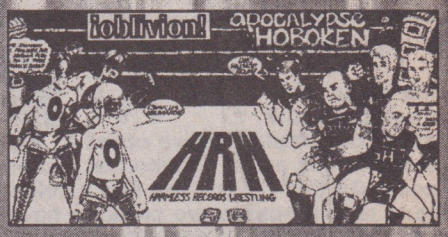

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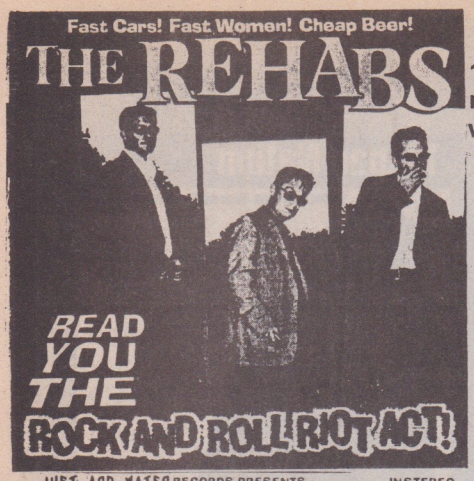

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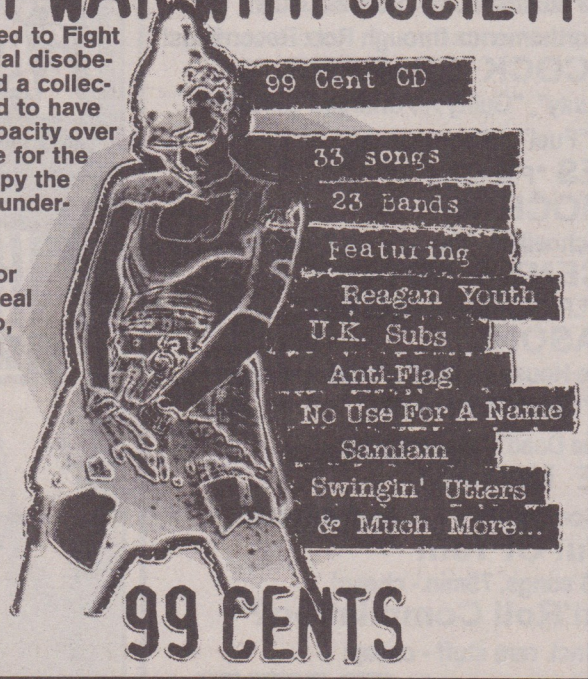

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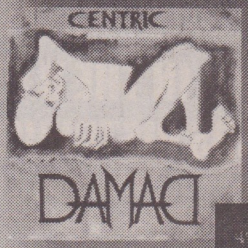

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MUSIC REVIEWS

Send MRR your release for review. Don't send wimpy, arty, metal, MTV corporate rock shit here. Don't have your label give us follow-up calls as to whether we received and are reviewing a record. We want punk, garage, hardcore, and will review all those that fall within our area of coverage. Include ppd price when mailing. If possible, send 2 copies of vinyl records (1 for MRR, 1 for the reviewer). We will review CDs, but just CD-only releases. If on vinyl and CD format, send us the vinyl. We are reviewing cassettes again, so send high quality cassette-only releases directly to: Jason Beck, PO Box 2584, Conroe, TX 77305. No reviews of test pressings or CD-Rs. Specific criticisms aside, it should be understood that any independent release deserves credit for all the work and money that goes into it. Staff: (JB) John Backstrom, (PB) Paul Barger, (EC) Enrico Cadena, (MC) Mel Cheplowitz, (RC) Rob Coons, (DD) Dr Dante, (JF) Jonathan Floyd, (BG) Brian Gathy, (TG) Todd Gullion, (LH) Lance Hahn, (JR) Jeff Heermann, (TH) Tom Hopkins, (TJ) Tobia Jean, (KK) Kenny Kaos, (CK) Carolyn Keddy, (MK) Mick Krash, (DL) Dulcinea Loudmouth, (RL) Ray Lujan, (TM) Timojhen Mark, (HM) Hal MacLean, (AM) Allan McNaughton, (MM) Mike Millett, (RM) Raymundo Murguia, (IM) Icki Murrmann, (JN) Jah Nell, (DP) Donna Poole, (BR) Bruce Roehrs, (SS) Steve Spinali, (JV) Jason Valdez, (MW) Max Ward, (RW) Ryan Wells, (SW) Shane White, (CW) Charles Wolski, (JY) Jeff Yih, (RY) Rema Young.

ABSURD ATTITUDE - "Born to Die... " EP

There should be a promo sheet with this that says "Hi, were ABSURD ATTITUDE from Finland, and our goal in life is to sound just like DOOM". Okay, maybe I am coming off slightly bitter, but I just listened to a 17-song DOOM CD. What do you expect? For what it is worth, this actually isn't bad, just generic. (RC)
(Fight, Turtolanmaenk 6D31, Fin-33710 Tampere, FINLAND)

ACCEL 4 - "Keep on Running" EP

Like a squadron of kamikaze fighters coming from your speakers, this blistering hot!hot!hot! Japanese band will leave you looking for your ass on the ground and beggin' for more! I could listen to this record all day. With just three songs, ACCEL 4 have won my heart and stolen my soul. Every instrument is beyond loud, creating a full-on aural attack akin to past Japanese masters of blistering rock 'n' roll. ACCEL 4 carry on the tradition, bringing the sound of Japanese Thunder Rock 'n' Roll to a new level. They throw in all they got on two originals and an incredible version of "I Feel Alright." As promised on the cover, they will kill you with rock 'n' roll! You've been warned! (IM)
(Wallabie, 2-15-1 9F Fujimi, Chuoh-Ku, Chiba-Shi, Chiba 260, JAPAN)

ADIPOCERE & PUSSYHOUND - "No Heart, No.... " CD

This is duo from New Zealand team up with a drum machine to produce some anti-government noize. Nothing out of the ordinary here. Probably very fulfilling for them, very sleepy for me. (TG)
(Motherfucker, PO Box 266, Motueka Nelson, New Zealand)

AGATHOCLES/BAD ACID TRIP - split EP

Wow, AGATHOCLES slow things down for a change and squeeze out a few painful grinders. B.A.T. don't let you down, creating some blasting thrash that at times has a raw SEPTIC DEATH quality to it. First record I have seen that is "dedicated to the memory of Tim Yohannan". (RC)
($4ppd/$7wrld: 11479 Amboy Ave, San Fernando, CA 91340)

AGATHOCLES - "Humarrogance" LP

Picture disk LP here folks, full color! Agonizingly slow vocals over choppy guitar riffs is what awaits you on this diabolically conceived record. AGATHOCLES reminds of CARCASS after drinking a case of Becks, or the time I saw CATHY AMES while wearing one ear plug, alternating after every song. Seriously, these guys display creativity and musical talent that is quite contrary to what you'd expect, or what the bands image seems to suggest. There are twenty songs here and if there had been thirty I think I could have given it a better review because at some point it would really start to kick some ass. Maybe next time I'll try the one ear plug and the beer. (JV)
(Morbid, Postfach 3, 03114 Drebkau, GERMANY)

AGGRESSION - "Song of Recovery/Hammer"

AGGRESSION plays straight-forward metallic K.O. punk. This Japanese group has the hard-edged thrash monster breathing fire through the amplifiers. Some of the slower parts are damn near melodic. Beautifully painful vocals and fancy guitar, bass and drums round out a good metal/thrash/punk record. (BR)
(Dan-Doh, "K"-Club Honmachi 2-1-21, Palms Bld BF, Kochi City, 780-JAPAN)

AMPLIFICATORS/MORTICIA'S LOVERS - split CD

Wow. I'm not even sure if "amplificator" is a real word (I'd look it up, but I don't feel like it), but right now I just don't care. This band is great. Real trashy garage punk recorded in the worst way possible. It sounds live and they even fail to finish the first song. Excellent. MORTICIA'S LOVERS do a little better job recording, but still maintain that raw sound. A SUPERCHARGER comparison comes to mind, but I'll suppress it to empathize how cool this is. (CK)
(Amplificator, Via Oceania 35, 30019 Chioggia, ITALY)

ANOTHER MAN'S POISON - "How's 'Bout That!" CD

This is the CD release of their classic 1994 10" with the 1993 7" "Wallop" and the 1992 single "Now That's What I Call" all rolled into one. This is what today's generation of oi bands should be striving to achieve, instead we get one formulaic, sound-alike band after another. For the uninitiated, this band owes more to COCKSPARRER than CONDEMNED 84, and with better lyrics at that. Getcher mits on this one, if ya ain't yellah. (JB)
(Walzwerk, PO Box 1341. D-74643, Kunzelsau, GERMANY)

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ANTISECT "In Darkness, There Is No Choice" LP

Once again, Southern records has brought another great punk record back from the out-of-print ranks. I don't know nearly as much about the history of this band as I'd like to, but from the stark black and white graphics to the cover that folds out into an anti-war/religion/vivisection poster, ANTISECT were thoroughly peace punk. Each song is crammed full of lyrics that one might expect them to trip all over, but the delivery is really smooth. The music alternates between fuzzed-out guitar and bass attacks that keep things moving along and sparse, gloomy AMEBIX bits with that after the air raid humming in the background. Even some cool CRASS-like chants over drum beats. I've never had dreads, or brought a dog to a show, but I fuckin' love this kind of stuff. (TH)
(Southern, PO Box 59, London N22 4NS, ENGLAND)

APOCALYPSE BABYS - "What Do You Think Of It So Far?" CD

RUBBISH! Actually, their brand of SLF meets SCREECHING WEASEL pop-punk isn't bad at all, although I find the singer's voice getting on my nerves after a while. Some of the lyrics are pretty funny, although some are well cheesy... On the whole, this is pretty good. I especially like the last song, "Ghost Town." It's almost a rock opera, like "Tommy." (AM)
(Smokin' Troll, 48 Llyn Beuno, Bontnewydd, Caernarvon, LL55 2UH, WALES, UK)

ARGUE DAMNATION/ COCHE BOMBA - split EP

Fuck - ARGUE DAMNATION are working hard! Seems like they've managed like four splits in the last couple months. Another two from them - full bore, thickneck hardcore in what seems to be the "typical" Japanese fashion. Had the walls shaking at the MRR house, which is always a good sign. Flip is more from the prolific French - deceiving intro, inventive structures, and that mellow to chaotic transition (with horns!) that just doesn't grow on me. Cool that they're stretching it - I'm still preferential to the "walls shaking" side of this coin! (TM)
(Bad Card, Sylvain Vilette, 48 Rue Du Potager, 91270 Vigneux Sur Seine, FRANCE)

ASIDE - "Victory Day" EP

Great speedy hardcore from France. This EP has got a little of everything - speed, dual vocals, some melody, some singing (kinda like HHH) and some vocals in Spanish - go figure. A+ in originality and quality. (MW)
(Aside, BP 40111, 35101 Rennes cedex 3, FRANCE)

THE BASTARD BRIGADE - "200 Proof Bastards" EP

Not a bad piece of vinyl, this here six song seven inch. The ANGRY SAMOANS, QUEERS or early VANDALS would all be good comparisons in both the music and lyric departments. All the songs are catchy and bouncy, but still have an edge to them, with the cuts "Horror Movie Junkie" and "Patchouli" being downright great. Thumbs up. (RM)
(Eerie, 2408 Peach St, Erie, PA 16502)

BCP - "Birth Control Patrol" CD

It's nice how the CD starts in the middle of a song. BCP has a loud, tight sound and offers quite a variety of styles from a SCREW 32 style to ska/calypso to metal/rap. The vocalist has a couple tricks of his own, belting out that old classic SoCal style to metal to a not-as-good-as-Biafra sarcastic. Pretty diverse, and well executed. (HM)
(Nel Frikandel)

BEANFLIPPER - "Garden Variety Manic Depressant" CD

Ouch! My speakers were blown out by the BEANFLIPPER bass. Most of this bass heavy, metally HC is trudging thought at a mid-tempo, but there are the fiery bursts of speed that drop out quickly. Not as dramatic as EYEHATEGOD, but you know what I mean. The last track has a bunch of R2-D2 noises that transport the listener back to medieval times and then a light flute tune one might hear at a Shakespeare Festival is presented for your enjoyment. (TJ)
(Shock, PO Box 22098, San Francisco, CA 94122)

BEAT ME UPS/CODE BLUE - split EP

An OK split with the BEAT ME UPS doing snotty pop punk a-la AUTOMATICS, and CODE BLUE doing '80s style hardcore a-la 7 SECONDS. Nothing too great on this though. (RL)
($3ppd: PO Box 559, Millersville, MD 21108)

BEERGUT 100 - "Fist Full Of Copper" CD

Frantic powerchords fly though the air, kids fling themselves off twenty-foot high speaker columns, pint glasses shatter, mohawks tremble, and brave men cry. BEERGUT 100 are rowdy, tough old-school-type English hardcore (think "Bloodsuckers"-era VARUKERS with a few less guitars in the mix), with angry choruses of "Free Beer (For the Punx)" and "Dirty Grassing Bastard". I think that beer is the operative word here, lots and lots of it, to hell with tomorrow morning. A punk band that'll never slow down, explore new musical frontiers, or write a sensitive ballad, thank god. (JH)
(Bomb Factory, PO Box 21, Tenterden, Kent, TN30 7ZZ, UK)

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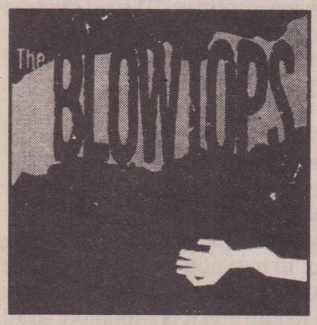
BIG TOP- "On The Rise" CD

For fuck's sake, with this many records/CDs to review I really resent having to review this goofy schlock. This is couch potato rock, especially if you consider their sofa sittin' asses of a band photo. The inside cover is a testament to their career which is warm-up/opener band for a lot of horrible shows. I think all these guys met through a band ad in BAM. Hey, maybe this isn't even a band, maybe it's cruel joke, who knows, who cares! On a sorta TESCO VEE tip (sorry TESCO!), these guys show their true talent which is the ability to stretch out a song to exhaustion, amongst the ruin is a NEIL DIAMOND cover that just plain sucks, but yet worst of all is the intro-voice over that repeats "Stoned watching Star Trek..." a million times. I don't even think DAVID NUDELMAN could stomach this shit. See you in the buyers line at Amoeba! (DL)
(Big Top Hotline, 921 130th Place SW C-101, Everett, WA 98204-7355)



THE BLOWTOPS - "Manic at Large" EP

Super blown out, fuzz-noize on the garage slant. The bass and the guitar are both cranked through a Big Muff pedal I suspect. The vocals are swimming in reverb which work really well. Killer single! Fans of the DIRTYS take heed. (TG)
(Flying Bomb, P.O. Box 971038, Ypsilanti, MI 48197)

BLUE COLLAR SPECIAL - "Had Enough..." EP

BCS are a real good new band from L.A. They have a cooly unpretentious style of fast fun punk. They may be influenced by NOFX, but they have their own sound. "Dean Dogg" is a song about a guy getting sprayed with mace by a bouncer at the Roxy. Recommended. (MC)
(Destroy All, 3818 Sunset Blvd, Los Angeles, CA 90026)

BOBWIRE - CD

How come with all the great bands coming out of Netherlands, I end up getting one like BOBWIRE? I don't know what to say, except think Mystic Super 7" or one of those Vinyl Communications "we release seven records at one time" releases. Now turn that three-minute 7" into a 12-song, 35-minute CD of bad, mid-'80s melodic hardcore. Pure torture. (JF)
(Bobwire, Brandewijnsgracht 2, 2312 PW Leiden, NETHERLANDS)

BONDS OF TRUST/ACURSED - split EP

BONDS OF TRUST kick down seven songs of mean-as-fuck straight edge. What is it with the great guitar production from all the Swedish hardcore bands (you know, the FINAL EXIT guitar crunch). Think a Swedish PROJECT X. ACURSED play what Sweden is known for: thick crusty hardcore a la SKITSYSTEM. But what makes ACURSED stand out is that they have shouted SXE-esque chorus amid full on raging crust-core. This is probably the best record I've heard in a long time. (MW)
(Sector 7G c/o Mathias Blixtberg, Ystadsgatan 10B, 214 24 Malmö, SWEDEN)

BORIS THE SPRINKLER - "Frozen Tundra Thereof" 2 x CD

Whoa. A double live CD from the infamous Reverend Norb. Damn. At least it was a mistake! I'm a fan, and I approached it with some trepidation. You know how live records suck, and well, a double CD?! Damn. It's a lot of songs (32 total) with some balance of funny interludes and some percentage of "Maybe if you were there...." moments. A decent listen, but nothing like the studio stuff - kinda your typical live sound. Uhh... as the liner notes say - it wasn't intended to become such a... monster. Won't replace the studio CDs in my player! (TM)
(Bulge)

BOYZ NEX' DOOR - "Radio Honolulu" CD

Italian garage guys who play in the modern whoop-it-up style made famous by exponents of the Rip-Off factory. Topics range from radio to beer and back again. The covers push the originals around like small frightened children. Surf damage. Nice ties. On a Saturday night in mother-rapin' Torino, I will be in the front row, get me? (RW)
(1 + 2, Clean Nishi-Shinjuku 1F, Nishi-Shinjuku 7-5-6, Shinjuku-Ku, Tokyo 160, JAPAN)

BROWN WHORNET - "Stroke the Apechild" 10"

From the first glance at the cover (in which they transform a standard, ho-hum, bloody-guy-in-the-alley photo, into something extraordinary with the addition of a demonic, knife-wielding, monkey-beast) I could tell that this record would be special. Ample amounts of keyboards and horns enhance their cool style, which ranges from some kinda fruity (but not annoying) avante garde shit to new wave to hardcore. I'll bet these guys tickle a vast array of fancies, and I am no exception. I'm not going to make any comparisons, but if I had to book a show with them, I would bill them with PSYCHOTIC PINEAPPLE and MEN'S RECOVERY PROJECT. (JN)
(PO Box 2184, Austin, TX 78768)

MARK BRUBACK/WHOREHOUSE OF REPRESENTATIVES - split EP

Ah man. The a-side of this is some dude named Mark Bruback doing spoken word about the evils of Nike, the CIA and whatnot. As with any spoken word (anyone remember "Die for Oil Sucker"? Fuck me.) it just doesn't translate well to vinyl. On the flip is W.O.R, who have been around for some time now and serve up three songs of furious, political hardcore which sounds like a mix of NAUSEA, CHRIST ON A CRUTCH and RESIST. These songs and the killer packaging make this worth checking out. (RM)
($4: Outcast Records, 2508 5th Ave #158, Seattle, WA 98121-1516)

BUDGET GIRLS - "On A Tight Budget" CD

These scantily-clad darlings dish out a dose of garage, pop and attitude on this full length. Along the ways of the HEADCOATEES and the DELMONAS. Primal and fun stuff. (RL)
(Damaged Goods, PO Box 671, London E17 6NF, UK)

CARBORNA - "Go Carbona Go!" CD

We sound just like the RAMONES and QUEERS. CARBONA isn't bad, just generic. So my review will reflect that. (JF)
(Carbona, Timoteo da Costa, 1001/101 B3, Leblon, Rj, 22450-130, BRAZIL)

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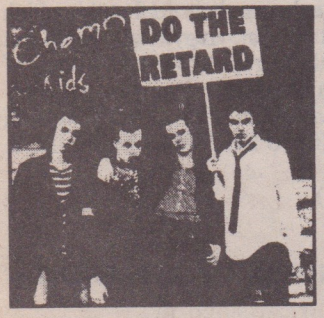
CASH REGISTERS - "Hey Big Spender" EP

Gagafuckin'rama. Here I go breakin' hearts again... cos' the CASH REGISTERS are definitely not cashin' in here. This is garage-lite with drippy pop shamblings accompanied by pre-pubescent Bobby Brady goin'-through-the-voice-change vocalizings. This four-song EP ends with a corny outta place surf instrumental, man, talk about pulling stuff outta your ass. To their credit they include a poster and a sticker. The problem is, I don't want this crap. Here, let me leave you with this wonderful quote by the TEENAGE QUEERS, "Fuck power pop, fuck new wave, we're punk rock and you're our slave!" Yeah, I like that. (DL)
(Million Dollar, PO Box 315, New York City, NY 10276)

CATWEAZLE - "Form Of Fear" EP

Ripping hardcore from the Netherlands that is heavy on the crunch. They take a touch of grind, add a touch of metal and lay it nicely over straight-forward hardcore. The vocalist has a powerful voice that complements the music and allows you to actually hear some of the words he is saying. The lyrics deal with personal as well as world-wide politics. Overall, a very solid release. (RC)
(Bad Card/Revolution c/o Romain Trocherie, 5 Rue Des, Bourdonnieres, 44200 Nantes, FRANCE)



CHEMO KIDS - "Do The Retard/ No Use For You"

.....oh boy, another '70s punk band fer the '90s fer that ever growing pile..... they look young and mean on the cover..... man, those "Killed By Death" comps have got the whole fucking world going crazy..... these kids are generic, just like most of the crud on those comps..... painful ain't it..... (SW)
(Pelado, 521 W Wilson #B202, Costa Mesa, CA 92627)

CHILDREN'S CHURCH/SCUM OF SOCIETY - split LP

Raw, rough, early '80s style punk rock from Italy. Plenty of attitude, spiked hair and studded leather jackets from both of these chaos starters. Political beliefs coupled with "more beer for the punks" gives a complete picture of punk rock. Fighting against oppression and a need to try to control their own lives, fills this record of a youthful punk rock feeling of the early days. (TJ)
(Antichrist Dionysus c/o Daniele Schiliro, via Mameli 14, 51100 Pistoia, ITALY)

CHIP-PUNX/HINDSIGHT - split EP

HINDSIGHT are Gilman-influenced, and FIFTEEN comes to mind. CHIP-PUNX could also be influenced by early Lookout stuff. They throw in some choppy ska guitar breaks, but fail to put together anything new and exciting. Although neither band scores points for originality, HINDSIGHT has some winning melodies. (MC)
(418 Dogwood Trail, Goldsboro, NC 27534)

CIVIL AGRESSION - "Berrichon Tour" EP

OK! A lot of this sounds like AGNOSTIC FRONT before they had Roger, and they had that French girl, instead. What? They never had a French girl on vocals? Hey! Someone better stop messin' with my meds 'cause that's what they sound like, chief! (JB)
(Bad Card Records, c/o Sylvain Villette, 48 Rue Du Potager, 91270 Vigneux Sur Sein, FRANCE)

COBALT 62 - "Refined" EP

This French hardcore is in English, but without the lyric sheet I would have been lost. Even with the lyric sheet it was tough. The production is raw, and the music does that fast/slow thing in a predictable fashion and gets somewhat repetitive. The production is bad enough that this should have been a demo tape. (MC)
(Revolution, Romain Trocherie, 5 rue des Bourdonnieries, 44200 Nantes, FRANCE)

COMIN' CORRECT - "One Scene Unity" CD

It seems that every time I'm wearing my 25 TA LIFE or COMIN' CORRECT gear at a show, I get flack for it. Most close-minded punks and hardcore kids seem to pigeonhole something before they even fucking hear it, not to mention really reading the lyrics and investigating shit with an open mind. Well, this is COMIN' CORRECT's second full length and it is a lot more solid than their debut LP. The opening song, "Hardcore Pride," sums up this 17-song CD both musically and lyrically. Ultra- positive lyrics shouted over heavy-as-fuck hardcore which tends to be faster than most of the NYHC genre. This is good, real fucking good, and I couldn't really care what your emo, close-minded, pretentious ass thinks. Cut the shit and start the pit. (MW)
(Good Life Recordings, PO Box 114, 8500 Kortrijk, BELGIUM)

THE COMMIES - "Better Off Red" EP

If this seven inch is any indication, I'd wager that these boys are indulging in a steady diet of Mountain Dew. Tight and peppy, like a more raw version of the AUTOMATICS. Nothing groundbreaking, but good, nonetheless. (JN)
(Pelado, 521 W Wilson #B202, Costa Mesa, CA. 92627)

CONNIE DUNGS - "Driving On Nepture" CD

Nasally-sung pop-punk (are we looking at a genre here folks?) with more than a few nods to the DICKIES and the TOY DOLLS and a very big dork factor. Is this the Mutant Pop sound? Can there be more than two questions this soon in the review? These guys are very snappy and have all the songs about the usual subjects and an unabashed dedication to the pop-punk form that's more than evident here. I do have to say their enthusiasm is very infectious even for an old cynical codger like myself. Somewhat like the GROOVIE GHOULIES with meatier guitars, more vocal hiccups and better hooks. (JY)
(Mutant Pop, 5010 NW Shasta, Corvalis, OR 97330)

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CONSUMED - "Breakfast At Pappa's" CD

One thing I've learned here at MRR is that when you review Fat Wreck releases, you have to disregard much of what you've come to expect from a band that has recorded for different labels previously. They all seem to take on that ever so popular Fat sound, which has a constant audience of hungry lions waiting to be fed their share of the freshest kill. This CD is packaged like a major label release, though I'm not sure how marketable this oi-ish sounding FOO FIGHTERS-meets-PENNYWISE release actually is. It wasn't bad the first time I listened to it, but the second time around I found myself searching my record collection for NOFX and COCKSPARRER releases. I should add that I'm not one of those hungry lions, I'm just hungry (literally). Most of you who like this will buy it anyway, so fuck it. (JV)
(Fat Wreck Chords, PO Box 193690, San Francisco CA 94119)

EL CORAZON DEL SAPO - LP

Dark, heavy punk with a touch of metal, at times reminding me of BAD BRAINS or ECONOCHRIST. The domineering, Spanish vocals bellow political, poetic tales of horror, tragedy and injustice. Punks with command of the Spanish language will enjoy a bigass, hella sick lyric booklet. Excellent. (HM)
(Mala Raza, Apdo. 6.037, 50.080 Zaragoza, SPAIN)

CORDUROY - "Dead End Memory Lane" CD

This here is a rest of/best of from an SF band that kicked around here circa '90 - '95 that I knew fairly well. Without having listened to some of this in a while, I have to say that certain parts of songs or songs will certainly bring back a certain gestalt of god-forsaken places like the Blue Lamp or the Brave New World and I shudder and, of course, smile. The tunes still hold up, especially "Just My Way" with the magical hook and the fucked-up sounding but still bitching guitars and always the forlorn and down-and-out singing of Wade. Chunky tunes of loneliness, being fucked up, confusion, though hardly more eloquent then anyone else, still necessary and backed up by a band that I can best describe as pop-scrappy. Certainly a satisfying blend of noise, pop-smarts and amp-blowing guitars. Whew! (JY)
(Broken Rekids, PO Boxz 460402, San Francisco,CA 94146-0402)

CORNUCOPIA/CARDIA - split EP

CARDIA sound a little bit like "Ride The Lightning"-period METALLICA with a growling singer. CORNUCOPIA have a slowed-down hardcore sound with trite lyrics about cigarettes and media manipulation. I liked CARDIA. Not too fabulous a release though overall. (CW)
(Frontcore, Ilsenstraße 19, 56472 Stockhausen- Illfurth, Germany)

CORNUCOPIA/INTESTINAL DISEASE - split EP

This is shit all the way through. The most interesting part was the sample from Planet Of The Apes at the beginning of the CORNUCOPIA side, which wasn't even that interesting, because it's the exact same Planet Of The Apes sample that's on the OMEGA MAN EP. This is incredibly shitty sounding garage recordings of thrash/noise that has been played out and devoid of character for some time now. (PB)
(Moshi Moshi c/o Bert Dexters, Bosveld 6, 2400 MOL, BELGIUM)

COUNTDOWNS - "Love Her So/Jukebox Babe"

Some boys from Costa Mesa that are heavy on the pop kitsch visual references (i.e. cheesy Playboys from the '70s and BO DIDDLEY) and a big hole that's cut a little small for my industrial grade adapter, oh well! Music is that exuberant punk rock with big rockabilly touches (excuse me while I so painfully wrest my adapter which is now friggin stuck in the aforementioned hole!). Side two is a pretty rockabilly-ish take on an ALAN VEGA tune. Plenty of that quasi-ELVIS hiccuping vocals thing. Side one is pretty boss in an IGGY-esque/ROCKET FROM THE CRYPT way. (JY)
(Scooch Pooch, 323 Broadway E #405, Seattle, WA 98102)

THE COUNTDOWNS - "Right-On Sound" LP

In-your-face punk rock/punkabilly that is, at times, lost in a sea of musical noise. When it rocks, it really rocks - in a DEAD BOYS/CRAMPS/POISON 13 style. At times, however, these guys become obsessed with feedback and noise. While this might work well at a live show, it doesn't do much for me on vinyl. It's your call. (KK)
(Scooch Pooch, 323 Broadway E #405, Seattle, WA, 98102)

COUNTERVAIL - "An Empty Hand For a Heart" CD

Victory Records lovers check this out! This is the heavy stuff late-'90s HC is still exploring. COUNTERVAIL is obviously influenced by such HC greats as EARTH CRISIS and SNAPCASE. Even though an EP CD seems like such a waste of space, these four songs are worth your time. (TJ)
($5: Ebullition, PO Box 680, Goleta, CA 93116)

THE CREEPS/SPIDER CUNTS -split EP

What to say, what to say? Let's see. The CREEPS remind me of a lot of LIMECELL. Heavy guitars, kinda dumb lyrics and tough-as-nail vocals. As for the SPIDER CUNTS, they play a mix of straight U.K. hardcore, pogo punk and early SoCal hardcore, with a singer that sounds like Ron Reyes. Pretty good. (RM)
($3: PO Box 20254, Tompkins Sq Station, NYC, NY 10009)

CRIMINALS - "Tomorrow's Too Late" CD

Back in the days when bands released an endless supply of singles, half of the songs here would have appeared as b-sides to better songs. They're still cool but not quite good enough to carry a more substantial release on their own. That still leaves three very fucking cool songs, one of which is a cover of NEGATIVE APPROACH's "Nothing." The two songs here that I was most disappointed with were "Radio," and "I Want To Stab You With Something Rusty." These songs never seemed to work live, but I had high hopes based on a recording that is sometimes played at the Gilman. The cuts that work the best are when the CRIMINALS abandon their patented sound a bit, and tear into a BAD BRAINS meets STIV BATORS speed trial. Pretty good and it's only $4, so fork it over you slobs. There is even a highly collectible GINGER SPICE sample...what the fuck? (JV)
($4ppd: New Disorder, 445 14th St, San Francisco CA 94103)

MUSIC REVIEWS

CRIMSON CURSE/FESTIVAL OF DEAD DEER - split EP

My first reaction upon seeing the record sleeve and insert was, "Wow, these guys must be from Sweden." In other words, very artsy-fartsy packaging. There is also a specially-shaped piece of vinyl amidst all the graphic design, cool! Both CRIMSON CURSE and DEAD BEER have a sound very reminiscent of the YOUNG PIONEERS, or even the BEASTIE BOYS back when they were doing a lot of that fusion shit with the cheap mics. Fuck it man, square vinyl!!! If you're still reading this review and you got extra cash, then give this consideration. (JV)
(Three.One.G, PO Box 178262, San Diego CA 92177)

THE CRUSTIES - "s/t" CD

This seems to be the band's demo tape plus other assorted recordings. Twenty-something tracks of hardcore with the occasional funky outburst. Kinda reminds me of the FIXTURES or something. This really does sound like a demo recording, so I'm guessing it's aimed mostly at the "fans" of this band. (LH)
(Beer City, PO Box 26035, Milwaukee, WI 53226)

CWILL - "Beyond Reality" LP

CWILL is in good company with SAKE and BEHEAD THE PROPHET N.L.S.L as one of the few punk bands that have a violin! For the most part CWILL has a sound akin to ABC DIABOLO, but with a bit more of a traditional hardcore approach (except for the violin of course). Lots of crunched out, almost moshin' guitars and real guttural yelling. The violin is pulled out for slower songs and gives the songs a spooky edge. The band is Swiss and they sing in English with lyrics that can get abstract at times but stick to personal political subjects. Check out the name of the city their label is in! (TH)
(Prawda, Scholastikastr. 24, 9400 Rorschach, SWITZERLAND)

DAHMER- "Marcel Petiot" EP

If you aren't familiar with DAHMER, they flat out rule. They've been damn consistent with playing ultra-fast and heavy grindcore on their earlier releases, and this EP is no exception. If you want a comparison, they remind me of HEMDALE from Ohio with a little AGATHOCLES thrown in, but DAHMER stands in class by themselves. (MW)
(Doomsday Machine, PO Box 51003, 316 ST-Joseph est, Qc, G1K 8Z7, CANADA)

DAHMER/JEAN SEBERG - split EP

France and Canada are reunited on this split, teaming up to deliver a colonial colonic irrigation via intense thrash and serial grindcore. Throats bleed over machine-gun drumbeats on both sides, with SEBERG veering towards le power violence, while DAHMER plow the more traditional grind furrow, avec le deep-throat growl. On this outing (although it's not a competition) JEAN SEBERG come out on top for me. Those French-Canadians should talk American like everybody else. (AM)
(Praxis, Jeremy Profit, 27 crs Intendance, 33000 Bordeaux, FRANCE)

DAMNATION - "Beelze" EP

Is this the kind of poop BYO puts out now. Silly pop punk with super weak hooks. Take my word for it. Poop. (TG)
(BYO, PO Box 67A64, Los Angeles, CA 90067)

DEAD NATION - "Face the Nation...The Dead Nation"EP

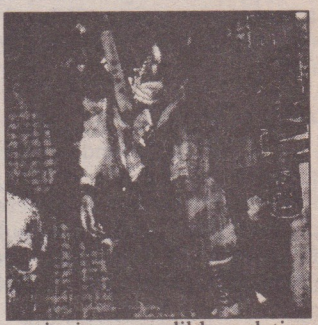
Way-'80s thrash that sounds like it could be right off MRR's "Not So Quiet On The Western Front" comp. Black and white issues, graphics and intense photos just like the old days. DEAD NATION are in your face and not pulling punches. (HM)
(Slaughter House, 4 Delmar Ave, Morris Plains, NJ 07950)

DEADMOCRACY/NECROSE - split EP

This is NECROSE's last recording of their noisy grindcore craziness and it's here combine with Brazilian Anarchists DEADMOCRACY. Grindcore with lots of energy and off-beat lunacy. (TJ)
(Elephant c/o Angelo Bruno, Cx Postal 2098, Santos/SP, 11060-970 BRAZIL)

DEHUMANIZED - "Classified" EP

The tight, muscular tuneage here — four songs in all, (and on purple vinyl) — is a bracing amalgam of hardcore and thrash elements from this veteran band: intricate, stop-on-a-dime guitarwork, screamed vocals — a wall of noise that's also sonically interesting. This is the kind of band where individual songs don't necessarily stand out, but the overall effect is completely convincing, a credible updating of American HC circa '81. Recommended. (SS)
(New Red Archives, PO Box 210501, San Francisco, CA 94121)



DEPRESSIONS - "Punk Rock Collection" CD

One of the most underrated UK '70s punk bands, the DEPRESSIONS sported the ultimate peroxide poseur look (complete with eyepatch!) and played with a cool snarly energy that is totally in line with contemporaries like the VIBRATORS or a less-shithead STRANGLERS. It's one of those 24-song deals, but wait! The bonus songs are excellent, as good as the LP and single tracks, making this one of the few band comps that listenable to the end. Any fan of the '77 sound should dig this. (RW)
(Captain Oi!, PO Box 501, High Wycombe, Bucks, HP 10 8QA, UK)

MUSIC REVIEWS

EL DIABLO - "Texas Rockers" EP

Raw bar punk from Smalltown, Texas USA. Like an all male STINKERBELL meets NASHVILLE PUSSY and TED NUGENT. Imagine sleeveless t-shirted, pickup- driving punks with a "we wanna rock!" attitude. It's a gall dang free-for-all! "woohooo!" down at the Cutthroat Saloon tonight! Very kick-arse! (RY)
(Sin City, PO Box 8345, Berkeley, CA 94707)

DIGGER - "The Promise of an Uncertain Future" LP

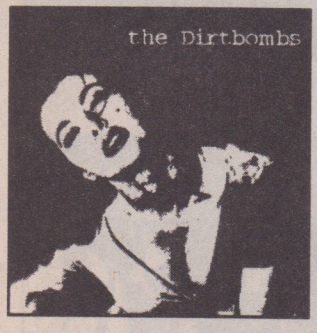
I saw this band last year, really liked 'em, bought the record, never played it. There was just something about them live that didn't make it onto the recording. I wasn't really excited to get this to review, but it's not so bad. Fourteen melodic punk songs about love, touring and couch surfing. Hey wait a minute, it is bad. (DP)
(Hopeless, PO Box 7495, Van Nuys, CA 91409-7495)

DILLINGER FOUR - "Midwestern Songs of the Americas" LP

The first time I saw them four years ago, D4 completely left me with my jaw on the floor. I've played their singles to death and hunted down each comp track; I couldn't get enough. When I found out that the Twin Cities' bruisers were finally putting out an album, I was a bit worried; if it didn't live up to my high expectations for these guys, I'd be severely let down. Forgive me boys for lacking faith in you. I am excited about this record like I haven't been excited about a record in a long time. Just when you thought punk rock was getting stale, DILLINGER FOUR are here to catch the kitchen on fire! 13 songs, 1-2-3-4 go! and don't stop. Fast punk that has enough of a melodic tinge to keep you bouncing around but keeps a sharp edge like a fine-honed switchblade (both musically and lyrically). It'll grab you by the throat and get you in the gut. A modern classic? I bought two — I expect to wear one out from listening to it so much. (IM)
(Hopeless, PO Box 7495, Van Nuys, CA 91409-7495)

DOOM - "Peel Sessions" CD

Just like the title states, these are DOOM's Peel Sessions from 1988 and 1989 compiled onto one CD. Shit, I think that description alone, is more than enough incentive for you to start jumping through some hoops to get this release. These are brutal crusty tunes that have spawned a million bands since. My question is... when are the kids going to skip this silly piercing fad, and start sewing all those DOOM patches right to their skin? Now that is punk! (RC)
(Vinyl Japan (UK) Ltd., 98 Camden Road, London, NW1 9EA, England)



THE DIRTBOMBS - "Tina Louise" EP

Like a lost track from the "Beyond The Valley Of The Dolls" party scene, the DIRTBOMBS get-down with a lusto-gusto-fuzzed-out tribute track to Gilligan Island's glamour diva, Tina Louise, with whole-hearted erection. On the flip, the DIRTBOMBS let the 'fro get a little nappy with a GAP BAND-meets-HENDRIX bopper called "Little Miss Chocolate Syrup" that reminds us that even punk rockers need to party 'til it's 1999. Can't really get into the last track which falls way off the goof-meter. Stay dirty, Mick! (DL)
(Flying Bomb, PO Box 971038, Ypsilanti, MI 48197)

DISCONTENT/12 OUNCES - split EP

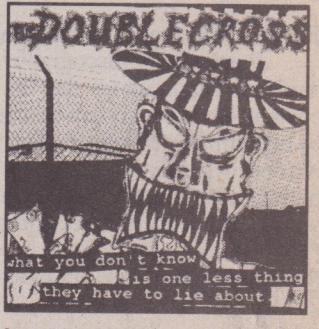
12 OUNCES crank out three tormented cries of anguish sorta in the FILTH vein. The last crankin' tune, "Baby In The Microwave", is apparently some classic which I can't place for the life of me. Aside from being a bit slower with less screechy vocals, DISCONTENT sound quite similar. Punkass rock. (HM)
($3ppd: 12 OUNCES, 3053 Clemson Pl, Lawrenceville, GA 30043)

DISFLEISCH - "Hear Nothing See Nothing Say Nothing New" EP

Ironic to me there's another "Dis" band criticizing the flood by contributing to it. They're from Germany, do it in the tried and true fashion, and credit some of their songs to DISCHANGE and DISSOBER. Too bad while I agree with the spirit of their point, it's still a style that rages like few others. Couldn't ever claim the style isn't overwhelmed, but I still love it, so..... (TM)
(Rodel, c/o Keule Sternkicker, Allmendeweg 89, 13509 Berlin, GERMANY)

DISPROVE/AVGRUND - split EP

DISPROVE from Japan is back, this time with Manabu from SENSELESS APOCALYPSE on vocals. They quickly rip through three songs of POISON IDEA-tainted DISCHARGE noise. AVGRUND, from Slovakia, are totally over-the-top, DOOM-influenced damaging crust. Two sides of Planet Earth unite for one disturbing EP. (PB)
(Forest c/o Hideyuki Okahara, Ceramica 2 #301, 2-1-37 Minami kokubunji, Tokyo 185-0021, JAPAN)



THE DOUBLE CROSS - "What You Don't Know Is One Less Thing They Have to Lie About" EP

This is pretty good shit! You got streetpunk in one corner and crustypunk in the other. The bell rings and even "The Fight Doctor" Ferdie Pacheco won't be able to stop this brawl, 'cause that's what kind of record this is! Fast! Snotty vocals about cops, the army, and politicians. And if you think they like those things...then you're wrong, Stewart!!! Dead wrong! (JB)
(Beer City, PO Box 26035 Milwaukee, WI 53226-0035)

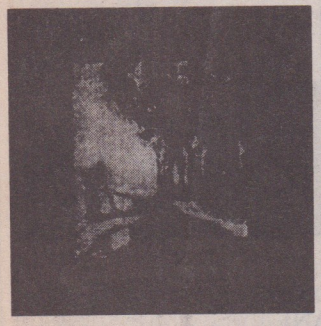
MUSIC REVIEWS

THE DREAD - CD

Finally someone has collected all the DREAD's material, so now you can follow the career of this underrated East/North Bay band, from 1991-'97. Tight punk rock with vocals not too far off the mark from Tim AVAIL's. All previously released material from their splits with ANTI FLAG, the ADVERSIVES, GODSQUAD, CAPITALIST CASUALTIES, their LP on Clearview, and random comp tracks. (PB)
(Dummy Up, PO Box 642634, San Francisco, CA 94164-2634)

DUTRONC - "Mini Mini Mini" EP

For those gearheads trapped behind the wheels of tiny European one-cylinder economy cars - "Mini Mini Mini" is your national anthem. Mid-tempo, head-bopping rhythm-and-beat from a band that includes Bruce Brand of the HEADCOATS, "Bongo" Debbie of the HEADCOATEES, and a very mellowed-out chanteur who maintains his cool even during their cover of PLASTIC BERTRAND's "Ca Plane Pour Moi". A good shelfmate for your HEADCOATEES or STEVIE & THE JERKS records - understated rock'n'roll with an aura of evil lurking beneath the goofy grins. Mine came with a DUTRONC keychain. (JH)
(Wild Wild c/o Garden, 59 Western Ave, East Acton, London W3 7EE, ENGLAND)



THE DYNOMITES - "Anthems for Doomed Youth" EP

I just reviewed a couple things from these guys a few months ago, and they're back with more gruff-vocaled, speedy pop punk. I guess they're like a fast, heartbroken JAWBREAKER. A great bargain with a sticker, button and cool booklet that explains that these aren't really anthems at all, but cries for help from these love-sick youths. (HM)
($3ppd: Sellout, 1025 Forest, Deerfield, IL 60015)

E.B.S. - "Destroy Your Enemy" LP

Posthumous discography LP from this obnoxious Florida hardcore band. Seems they're a bit sensitive about their lyrical content - probably somewhat based on the numerous (and deserved, by my estimate) criticisms they've received in the past. Whatever.... it's decent hardcore with lyrical content written by some angry guy hiding in his room. If you were really so treacherous and spiteful, you wouldn't merely be writing songs about hating everyone..... (TM)
(Vicious Interference, PO Box 2331, Lando Lakes, FL 34639-2331)

'82 GREMLIN - "Biffed" EP

Amateur-ish punk rock with girl vocals. Too sloppy to be like DISCOUNT, but similar in spirit. A little more punk rock too. Nothing incredible on this but a good, fun single with a decent amount of charm. (RL)
(Rick Goral, 225 Court St, 3rd Floor, Brooklyn, NY 11201)

ELECTRIC FRANKENSTEIN - "You're So Fake/Rocket In My Veins"

This is like IGGY & THE STOOGES if you turned IGGY way down in the mix. These two songs really rock hard and sound great. Twenty years ago it would have been amazing to come across this, nowadays most people will probably listen to it a couple of times and file it away in their collections next to their other E.F. singles. Their loss. (MM)
(Estrus, PO Box 2125, Bellingham, WA 98227)

THE ELITE - "The Full Ten Inches" CD

This CD, which contains the songs on the ten-inch this band put out a couple of years back on Helen of Oi, plus two bonus songs, is fucking terrible. Think wanky IRON MAIDEN guitar solos, a singer who sounds like a Cockney Don Dokken and a mid-tempo drum beat. Now, I like metal and all, but hell, the Christian, glam-metal stylings of STRYPER blows this out of the water. (RM)
(Walzwerk, PO Box 1341, D-74643 Kunzelsau, GERMANY)

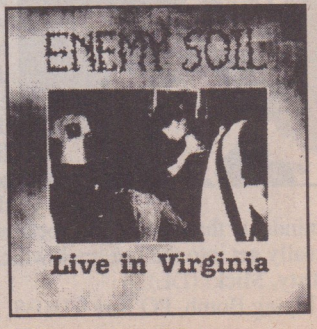
THE END OF THE CENTURY PARTY- "Songs, Dances, Drums" EP

PALATKA-sounding artcore that works for the most part. But with eight songs in total, this release starts to blend into one long indecipherable mess. I suppose that is the point though. At any rate, if you're into dissonant, off-kilter sound, you probably wanna pick this one up. (CW)
(Enslaved, PO Box 169, Forster Court, Bradford, West Yorkshire, BD7 1YS, UK)

END OF THE WORLD - "Doublemint" EP

Heavy, rocking emo kinda stuff. There's others at MRR or Heartattack that would probably be really jazzed by this, but I don't find anything remotely interesting at all here. Hey guys, it's not the end of the world ya know. (MM)
(Cheetah, PO Box 4442, Berkeley, CA 94704)

ENEMY SOIL - "Live In Virginia" EP



Yea! Yet another LIVE ENEMY SOIL record!!! The in-between song banter shows how exciting and full of energy their shows are, leaving me wondering why this was pressed onto vinyl?!? Lots of heavy metal "grindcore", macho grunting & screeched vocals, lyrics criticising punks that criticise other punks, and (hold on) a TERRORIZER cover. BLUE VINYL too!!!!! (PB)
(Wydawnictwo, PO Box 65, 76-215 Stupsk 12, POLAND)

MUSIC REVIEWS

ENS! - "Andlöst Vansinne" EP

They asked for this to be given to a crust specialist, but I don't think this is crusty at all - just straight ahead, fast, Swedish thrash. This reminds me a little of the ACCUSED, of all bands (maybe because of the occasional metallic lead), only political. Vocals switch between Swedish and English from song to song, but there's explanations for the Swedish ones. This record rocks! Eight songs. (AM)
($5ppd: Crash-Mag, Magnus Jansson, Vastergatan 13B, 633 44 Eskilstuna, SWEDEN)

EPILEPTIX/DRUGGIES - split EP

Two of the bands from Detroit that you must witness! This shit is fucked-up 1977 style punk rock for the irresponsible search-and-destroy bad-boy punks. The DRUGGIES play a good original and a great cover of "No Illusions" by the STATE. The EPILEPTIX trash out two punkers with "Piss Me Off" and the smash-em-up, "Losing Streak". It's nice to see that we still got a couple of nasty punk bands with bad habits. This record is recommended for all you drunks! (BR)
(Pelado, 521 W Wilson #B202, Costa Mesa, CA 92627)

FASTBREAK - "Fast Cars, Fast Women" CD

What do we have here? A new gearhead garage rock band with the same name as that kick-ass HC band that just put out a killer split EP with their CT brothers TEN YARD FIGHT? Oh, no, it's the same rocking CIRCLE STORM-esk late '80s HC band that won't let you down musically. Just now they are bitting on CIV's savvy HC style and going a bit far with the '50s pin-ups. Gee, in a scene where women sadly are viewed as "coat hangers" and "cheerleaders" are the pin-ups really that savvy and retro? (TJ)
(Big Wheel Recreation, 325 Huntington Ave #24, Boston, MA 02115)

FEAR - "Fuck Christmas" EP

A bootleg 7" that features the four cuts from FEAR's original 7" records ("I Love Livin' in the City", "Now Your(sic) Dead", "Fuck Christmas" and "Bleep Christmas"). Classics that have appeared on countless bootlegs elsewhere; together for the first time? (KK)
(no address)

LOS FEDERALES - "Ewe Sheep" EP

Goofy punk rock a-la Mystic records, circa 1984. Thin production, wacky titles, etc... Not my type of stuff, but if you are a fan of the goof-core thing... (RL)
(No Theme!, 2509 N Campbell Ave #75, Tucson, AZ 85719)

FINAL CONFLICT - "Strange Notes" EP

Originally designed to accompany a European tour that never quite made it to the road, Southern California's kings of the late-'80s hardcore, FINAL CONFLICT, prove the test of time with more socially-conscious shenanigans. Rockin' the floor boards with furious POISON IDEA-like chordal attack and hyper vocal lashing, FINAL CONFLICT won't disappoint loyal fans, but the two covers- DK's "Nazi Punks Fuck Off" and the GERMS', "Strange Notes" have been around the track one too many times to get excited over. (DL)
(Crawlspace, PO Box 5283, Buena Park, CA 90622)

FINAL EXIT/IRONIA - split EP

IRONIA hail from Spain and play some funny garbage-grind. The vocals are so low and guttural it's fucking funny. Nothing mind blowing, but if your a fan of minimalist noise/grind, you'll find their side amusing. FINAL EXIT from Japan, on the other hand, destroy everything in their path. They do three KISS covers in a funny noise-core way (it's actually really interesting, you have to hear to believe it). (MW)
($6: Machismo Productions, PO Box 3023, South Brisbane, B.C. 4101 QLD, AUSTRALIA)

FISHBIRD - "Thoughts Cause Changes" EP

A band that does the very melodic-hardcore and pop punk thing a-la SNUFF and GAN with mixed results. Some cool tunes and some that miss. Still a band with potential. (RL)
(Stigma/Eckrich, Steinweg 37, 35037, Marburg, GERMANY)

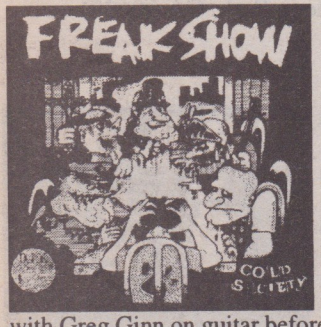
MUSIC REVIEWS

FORCED TUMOR/AK 47 - split EP

FORCED TUMOR mix it up with some speedy raw thrash. And the main vocalist sounds like he is sucking on helium. AK 47 (USA) is about 22 songs of tuneless pummeling mixed in with a ton of samples. It looks like they are trying to yank some chains with their "hate" you list and song titles. Their "hate" list includes "Jewish engineers that don't know shit about recording and work for timecashsucker", "Penny pinching faggots that run record stores in Denver" and "Pussy fucks that fill more comfortible in the punk scene"(sic). I guess it all seems about as threatening as stepping into a boxing ring with an armless blind guy. (RC)
(Riotous Assembly, PO Box 20302, Boulder, CO 80308)

FOUR LETTER WORD - "Do You Feel Lucky, Punk?/Access Denied"

FOUR LETTER WORD play basic SNFU-inspired punk rock, with slightly better-than-average lyrics with a questioning privilege overtone. Still, there is nothing really special about this 7", and I don't really feel lucky to have to review it. (JF)
(B Y O, PO Box 67A64, Los Angeles, CA 90067)



FREAKSHOW/KATASTROFIALUE - split 7"

I'm not exactly sure why I was chosen to review this one, but I'll give it a go... FREAKSHOW are a political band of the anarcho vein from Spain with kind of "get up off your ass and do something, loser!!" type of lyrics. That's OK (and again, this isn't exactly my tuna casserole or anything...), but the music sounds a lot like early YOUTH OF TODAY with Greg Ginn on guitar before he smoked all dat maryjane. For all I know, this is what all you kids think is hip!?! Now for the KATASTROFIALUE side of the coin, musically this is the DISCHARGE-EVERYTHING FALLS APART school of punkin' and rockin'. The "singer" sounds like this dog that guards a tune-up place on the corner of my street, and he's chokin' on a piece of fat from a pork chop! I guess you just gotta respect some things. I now sit in silent awe. (JB)
(D.I.Y. c/o Ryuji Asada, 102-Nakane House 3-25-20, Koenji Minami Suginami-Ku, Tokyo, 166, JAPAN)

FUKITS - "Get Up And Go" 7"EP

Finnish punk rock, very old-timey sounding with a big UK influence (I know this because one of the guys wears a UK SUBS tee). Not quite as jokey as the cover would imply, sorta sounds like a slower and more melodic version of your typical mid-80's Euro-core band. Singsongey and still grinding in that unique European way. (JY)
(DMC, c/o Harjukatu 2 C 58, 00500 Helsinki, FINLAND)

GLUCIFER - "Lard Ass Hagan/Son of a Good Family"

In the vein of the HOOKERS and NASHVILLE PUSSY, these Norwegian veterans, GLUCIFER, blast two excellent rockers. Both tunes have natural guitar solos over well written guitar driven rock-n-roll. The vocalist, Biff, has a cool voice without any accent, but he needs a bit more whiskey and a few more cigs to hit that last high note on "Lard Ass". Their blank lyric sheet is adorned with a single logo. Bad ass! (HM)
(007, 534 E. 14th St #15, NYC, NY 10009)

GODSTOMPER - "Gunculture" EP

"No thanks to cops, dirtbag crusties and the dogs they bring to shows", as reads the "no thanks" list. Rather than resort to twelve over-amped guitar tracks like many of their peers, GODSTOMPER rely merely on drums, distored bass, and apelike grunts wrenched from the depths of the diaphragm. Pretty distinctive for the style, with some neat lyrical twists and turns. (JH)
(Dogprint, PO Box 84, Suffern, NY 10901)

EL GORDO'S REVENGE - "Action Packed" 10"

This is a really cool release from the content, raging rockin' punk that is catchy as hell, yet not poppy. The packaging includes two buttons, handprinted and assembled covers, and a zine with lots of imformation. Can I say again the songs rock. All for $5. (TG)
($5ppd: Nick Normal, PO Box 63074, St Louis, MO 63163)

THE GRIFFIN - "Gudluc T'Glenn/Oh Sweet England"

First-off, if you don't love football (I ain't talkin' bout the Niner's, jocko!), yer probably not gonna get this. In fact, if you don't like football, go on and read the next review... don't waste my time!! However, if you love football more than life, which I do, then you're gonna want to have a couple of these!! As I'm writing this, World Cup '98 is exactly one week from kicking-off. By the time this comes out, England will have already been eliminated in the first round, as they tend to choke in these situations!! However, the undying English spirit is alive, at this time, as memories of 1966 are dug up as a source of national pride. The first cut, is a SLADE remake of "Goodbye to Jane" which is worth the price of admission right there. Another treat for WIR SIND SCHALKE fans. "Nice one GRIFFIN, Nice one sons, Nice one GRIFFIN, You showed 'em how it's done" (JB)
(Sound Pollution)

GROINCHURN/WOJCZECH - split EP

GROINCHURN from South Africa are really fuckin' good at what they do, but I'm not really sure what that is. Musically they're really, really crunchy hardcore, bordering on metal. They only list one singer, but there's several different vocal tracks on here. One which is an insanely deep guttural growl like Dave Vincent (MORBID ANGEL), and then there's speaking, or this high-pitched shrieking over that sometimes. Weird, but pulled off really well. Their lyrics are revelant and well written. WOJCZECH are thrashy hardcore as well, but leaning way more towards the doom/hardcore end of the spectrum than the metal/crunch end. They do the guttural growl/screeching vomit vocals over tight hardcore. I have no clue as to what they are saying, because their lyrics are in a language I don't recognize, and there's no translation, but hopefully its really nice, sweet subject matter like puppy dogs and flowers... (PB)
(Pain Art Records c/o Markus Kohring, Kerstingstr. 31, 01217 Dresden GERMANY)

MUSIC REVIEWS

GUTFIDDLE - "Kung Foolery" CD

Good pop punk in the Dr. Strange/Fat vein. Catchy guitar riffs, ooohs and aaaahs in all the right places. Kinda generic, but these guys have it down. I was into their single, and I'm into this just as well. A good full- length for you pop punkers. (RL)
(One Foot, PO Box 3834, Cherry Hill, NJ 08034)

HAPPY CAMPERS - "Campfire Songs" CD

Pretty average pop punk in the Epitaph vein. The CAMPERS mix in a few ska and off-tempo parts and a couple silly lyrics amongst their tales of struggle and challenge. "If I could pick lotto numbers like I can pick my nose..." and "My family's like the Brady Bunch, I eat little Cindy out for lunch" are their funniest lyrics, but on the whole, the vocals should be quieter and the drumming should be more hard and aggressive. (HM)
(Shoestring, 2620 S Maryland Pkwy Ste 163, Las Vegas, NV 89109)

THEE HARMONIOUS FISTS - "When Thee Fist Comes A-Knockin' (Theme de la Fist)" EP

Rowdy and juvenile slop'n'roll from the Florida (the death-metal state), free from subtlety, finesse, restraint, and acoustic instrumentation. It's fun stuff, they seem to know how to play (the drummer pulls off all these fancy - for me - drum rolls and stuff), and they sound like they're enjoying themselves out in the garage or root cellar or wherever it is they're practicing. As long as they don't bust out with matching black ski masks or gorilla Halloween costumes, they'll be fine. (JH)
(Science Project, 5436 Kennerly Rd, Jacksonville, FL 32207)

HEARTBREAKERS - "Live at Mother's" 10"

Cool little 10" has eight songs from the Richard Hell-era lineup playing a mix of VOIDOIDS songs with the patented HEARTBREAKERS stuff. This is a reissue of the LP released on Last Call/New Rose in 1991. It even has the same cover art. The only issue would be sound, which is perfectly fine, so buy without reservation. The version of "Pirate Love" is a real kick. I've seen this thing around for a pretty steep price, so maybe you should just try running out the front door with it. It's fun! (RW)
(Munster, PO Box 18.107, Madrid, 28080, SPAIN)

HIBERNATION - "Behind The Lie" EP

Burly vocals spur on feverish hardcore. This band is no doubt setting fires on their island of GREECE with their straightforward punk rock that resonates power. (TJ)
($4ppd: Malarie, PO Box 10, 60-170 Poznan 27, POLAND)

HONG KONG 99 - "La 25ma Ora" EP

Not the worst thing from Italy I've ever heard, but that don't say much. All over the place in style, this suffers from the lack of heart and identity that so much Euro-punk can. Wah-wah and whatever, I hope they find local appreciation, cause I just can't see how they'd be "right at home" anywhere. (RY)
(Slok, Fermo Posta, 37036 S. Martino B.A., Verona, ITALY)

I FARM/OPERATION CLIFF CLAVIN - split EP

Two great bands walking the line between FIFTEEN and PROPAGANDHI here. They each do some of their own songs as well as covering one of the other band's. This is a cool record. I'll be checking out their other records for sure. (AM)
(Traffic Violation, Box 772, East Setauket, NY 11733)

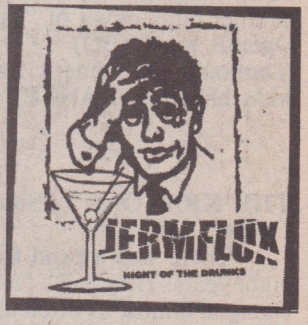
THE INWOODS - "Buckwheat Bonanza" EP

Decent sounding punk with a SEVEN SECONDS "Crew"-era feel. By that, I mean there is nothing really new on this EP, but the INWOODS have that "we'll play fast, simple and with sincerity, feel" that many more accomplished bands lack. Really bad cover though. Still, this is a good record to get. (JF)
($3: Hotsauce, PO Box 372116, Satellite Beach, FL 32937)

JACKIE AND THE CEDRICS - "Great 9 Stomps Set" CD

Great surf music from Japan. This CD is a reissue of a double 7" released in 1995. Of course, there are 2 bonus tracks. (CK)
(1+2, Clean Nishi-Shinjuku 1F, Nishi-Shinjuku 7-5-6, Shinjuku-Ku, Tokyo 160-0023, JAPAN)

JERMFLUX - "Religion of Beer" EP



This band is a stinky version of SHEER TERROR, with a big booze motif. This single gives me eerie visions of being trapped somewhere with a bunch of tanked rednecks and not being able to leave. Instead, I am forced to endure an evening of their generic music. (TG)
(Jethro Skull, 1 Guenevere Ct #1F, Newport News, VA 23602)

JET BOYS - "I'm Alone" EP

These guys have been around for awhile and their records are actually getting better. These songs move more air than on the older 7"s I listened to, a cool THUNDERS sound on the guitar, a general barking snarl in the vocals that hangs a weary loogie on the ceiling, a pissed happening to be sure! Play after the STILETTO BOYS EP starts to wear out! (RW)
(Get Hip, PO Box 666, Canonsburg, PA, 15317)

JON COUGAR CONCENTRATION CAMP - "Interstate 8 West/So Much For Unity"

A decent single from this cool band, although I don't remember them sounding so much like more-recent FREEZE. Anyways, that's about all there is to say about this two-songer. (RL)
(BYO)

MUSIC REVIEWS

KANSANDEMOKRATIA/SIIONIN KEVAT - Split EP

Finnish hardcore with a little bit of grind for good measure. The lyrics, translated into English, are both bizarre and hilarious, taking everyone from the Pope to golf enthusiasts. SIIONIN KEVAT contributes six fucking tracks, the long-named band contribute five. Definitely worth buying if you're into the Finnish Hardcore sound. (CW)
(Ketsa Hayrynen, Laitaphuto 4, 85500 NIVALA, Finland)

KICKSTARTER - "Hangin' On B Street" EP

They dedicate their record to Johnny Thunders, Razzle and Stiv Bators. I think that gives you a little insight into what they are trying to achieve. They've got the disaffected, don't-give-a-shit attitude and songs in the 70's punk style. If they would play a little faster and turn the guitar up, this would be one great record. (CK)
(Pelado, 521 W Wilson #B202, Costa Mesa, CA 92627)

KONTRA LA PARE/PETROGRAD - split EP

What we have here is two politically-motivated punk bands. One from Uraguay, one from Luxenburg. KONTRA give a straightforward, if a bit rough, political punk song, and another that sounds like a bastard mix of mariachi and ska. PETROGRAD play in a very interesting style, merging non-traditional punk instruments (an oxymoron?) like acoustic guitar and and horns, with the usual blaring guitars and drums. It's very tastefully done, while sacrificing none of the bite. Good singing, too. Although, I could've done without yet another punk cover of "Keep On Rockin' In a Free World". Overall, good. (BG)
(Darbouka c/o Frederic Brahim, 17 Rue De La Foret, 67340 Menchhoffen, FRANCE)

THE KRAYONS - "Souvenirs From The Scene Of The Crime" LP

There was a band from Texas. They were together for eight years. They had a few songs out on comps. Their line-up changed almost as often as I change my underwear. One day they realized how deprived we are by not having all their music on one record, so they put out this retrospective collection. Yippee. In the eighties they played kinda metally hardcore, which is ok in a funny-ha-ha way. The stuff from the nineties is more straight- forward rock, and I don't like it .(DP)
(TFC, PO Box 150877, Austin, TX 78715-0877)

LARDARSE - "Armchair Apathy" EP

Dual-vocalled crusty anarcho-punk, sounding off on pigs, jobs, alcoholism, and capitalism. Intelligent enough and dripping sincerity, with song explanations and contact addresses for activist groups, but their dirgy dole-rock leaves me a bit cold. (AM)
($5ppd: Weird Records, 61 London Rd, Balderton, Newark, Notts, NG24 3AG, UK)

THE LAST SONS OF KRYPTON - "Teenage Trash/Jack The Ripper"

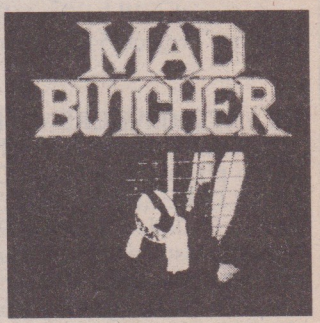
Unearthed from a Wisconsin garage hole, these boys keep the term "lo-fi" in rotation. Not bad, real sloppy and trashy. I accept this totally, for what it is, simple 1,2 no 3, if you know what I mean. I still go here now and again and when I do, this is the shit I gotta have. (RY) -
(Kryptonite, 827 Lincoln Blvd., Manitowoc, WI 54220)

LITTERBOX - "Broth" CD

Short, mid-tempo, pop-punk songs dominate this CD. Vocal harmonies abound. Kind of punk, kind of CRIMPSHRINE-ish at moments. Hey, I said "moments". (MM)
($10: Axhandle, PO Box 423055, San Francisco, CA 94142-3795)

LONELY KINGS/VICE DOLLS - split EP

VICE DOLLS have that RAOUL thing going. You know, that basic badly-played punk with screamed female vocals that some find endearing. Unfortunately, I'm not a fan of this genre. LONELY KINGS give us two songs dealing with scene politics and religion respectively. Music wise, they play that modern pop punk sound that the kids love, yet they play it in a style that reminds me of a bad '80s teen flick. (JF)
(Give Us Money, 548 S Chicago Ave, Bismark, IL 61814-5147)



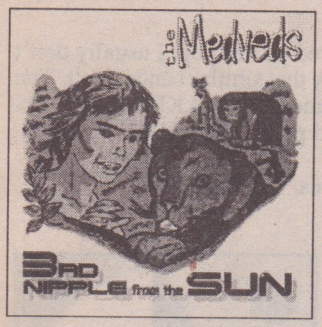
MAD BUTCHER/BRAINSTORM - split EP

OK, here is the riddle. What is fast and chaotic with madcap drumming, fuzzed-out guitars and little direction? That's right, the new-face Japanese hardcore. Bonus points to BRAINSTORM for wearing KISS shirts, face paint, and black metal-style spiked arm bands. Limited to 700 copies! (RC)
(Keloid c/o Yuji Kanai, 113 Kanjinbashi-Cho, Fukasaka, Fushimi-Ku, Kyoto, JAPAN)

MAKERS - "Psychopathia Sexuals" LP

Glossy-covered thing here with the band now sporting a glam-cum-PRINCE (yes, "the artist...") - greaser look, which I guess covers all bases. Sorta retro-androgyny displayed here. As for the record itself, somewhat less frantic then previous outings with more of that sexy-groove-thang as opposed to the Nuge's wang dang.... In other words, rocks though it is now suitable for seduction and other non-male-oriented pursuits. And even stuff that sounds like attempts at soulful ballads. Sure to throw some of the Estrusheads for a loop, and more power to them. Still not all that different, just a little slower and more melodramatic. If they play their cards right, they could become the next STONE FOX of retro-dom. (JY)
(Estrus, PO Box 2125, Bellingham, WA 98227)

MUSIC REVIEWS



THE MEDVEDS - "Third Nipple From The Sun" EP

Choppy, short, stop-and-start funny pop punk band. They wrote a neat song about having an imaginary friend. There's also two songs about headaches and one about a girl who won't shave her legs. (MM)
(Pill Party, PO Box 990632, Boston, MA 02199)

MEENIES - "Greatest Hits" CDEP

3 song debut EP from this English threesome, pretty impressive almost old-school wave/punk stuff with plenty of pop chops. First tune "Scared Stiff" is a very cool example of a nervous nu-wave thing with monster hooks. The other tunes play it more cool and are more in a poppier mode. Some of this stuff almost reminds me of an edgier JAGS (I do mean that in a good way) or something. Which basically means there's of the young ELVIS C., albeit in a very modified form, bouncing around here. Definitely got me curious for more than the few tunes here. (JY)
(PO Box 253, Stanmore, Middlesex HA7 3XQ, UK)

MESSED UP - "The Signs of the Times" EP

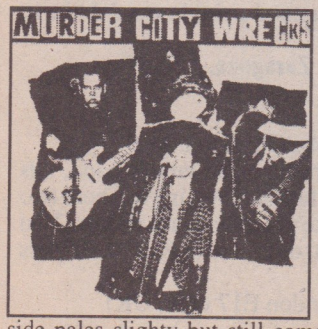
Awesome band - really like their previous material, so I was looking forward to this. Sound quality was a bit thin, but even so, it's a steamroller. Frenzied, tight Japanese hardcore on par with any of the best - screaming guitar leads (without noodling!), full time shouting, awesome stuff. They sing in English, which seems a bit unusual. Another classic from H.G. Fact. (TM)
(H.G. Fact, 401 Hongo-M, 2-36-2 Yayoi-Cho, Nakano-Ku, Tokyo 164, JAPAN)

MINION - "Godzilla Rules" EP

Fuck, yes! This great! German HC that spans "chug-chug", to grind, to sing along SXE style HC. There is one HC ballad that rubs me the wrong way, but MINION hits these different styles of HC with spunk and originality. (TJ)
(Paracelsius c/o Alex Haase, Hambergstr 12. 37124 Rosdorf, GERMANY)

MORNING AGAIN/25 TA LIFE - split CD single

Three song CD single of machismo rock. Lots of talk of unity and "mad props" and "HC as a way of life". I'm afraid my HC is an entirely different HC, but thanks for the thought, okay bra! (PB)
(Good Life, PO Box 114, 8500 Kortrijk, BELGIUM)



MURDER CITY WRECKS - "Hell Is Where The Heart Is/ American Hero"

From the fateful legacy of Darby Crash comes the slurry, tongue-thick MURDER CITY WRECKS from Detroit. Wearing their influences and hearts on their sleeves, the MURDER CITY WRECKS delve into a rockin' DEAD BOYS-esqe lament about "Hell is Where the Heart is" that is down right authentic. The B-side pales slighty but still comes up damn decent. Check it out for yourself. (DL)
(Beer City, PO Box 26035, Milwaukee, WI 53226-0035)

THE MURDERERS/THE JERKOFFS - split CD

I really want to like the MURDERERS, and don't get me wrong, the music is r-o-c-k in the USA, excellent street punk!! But I just can't get over Bob Murderer's vocals soundin' like Johnny Rotten. It's that one thing that makes my pee-pee go limp-limp! Kinda like, for no reason, thinkin' about Fidel Castro takin' a shit. If somethin like that don't bug ya, then go ahead, don't be bashful. The production on the JERKOFFS is not nearly as good, but is 10 times more punk then the MURDERERS! Kinda reminds me of REAGAN YOUTH at times, except the songs are longer and not as political. Always a roll of the dice with Beer City. (JB)
(Beer City, PO Box 26035, Milwaukee, WI 53226-0035)

NECROSE/HERB MULLEN - split EP

Both bands play the type of noise only a true fan could really appreciate. NECROSE does the grind with instruments while HERB MULLEN is layered electronic noise. The thing that caught my attention was how thin the vinyl was, where the hell did they get it pressed? It's half way between a flexi and a vinyl 7". (MW)
(Rotthennes c/o Nelson Augusto Dos Santos, Caixa Postal 1197, AG. Central, 01059-970, São Paulo, SP, BRAZIL)

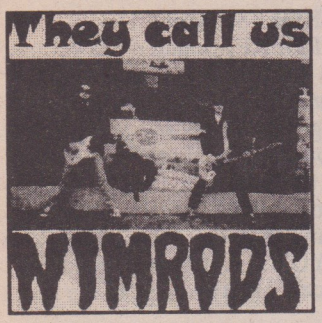
NEW WAVE HOOKERS - "Crystal Bullet/Devil Made Me Do It"

.....there was a yellow post-it note stuck to the front of this single that read; "Hey Shane, this band is killer live. Don't trash 'em. Jeff Bale"..... well, that left the door wide open, especially due to the fact that I'm in a real asshole of a mood right now and seeing this shit's on Estrus..... jeeezuzz Jeff, what did you expect me to do???????? But all joking aside, the truth is, this single rocks!!!!!!! The singer is the highlight fer me here.... total husky David Johansen..... as a matter-of-fact I hear a rockin' NEW YORK DOLLS influence with these dudes.... not a direct rip like say the INFECTIONS or any of that shit, but fer sure grooving up the same soulful tree.... both sides are catchy and well produced but the cover art is terrible..... and by the way, I hear they're pretty good live..... (SW)
(Estrus, PO Box 2125, Bellingham, WA 98227)

NEW YORK DOLLS - "Teenage News" LP

What you got here is a live album, recorded in the summer of '74, Paris..... fucking great recording as well, one of the best live recordings I've heard from these motherfuckers considering all the crappy bootlegs I've had to sit through over the years..... I guess this is from sorta live radio broadcast or something..... over all, this is a must fer any DOLLS fan, everything is fab except for the lame cover art.... who did it? That schlock-meister Frank Kozak, or whatever his motherfucking name is..... (SW)
(Munster, Apdo. 18107-28080 Madrid, SPAIN)

MUSIC REVIEWS



NIMRODS - "They Call Us..." EP

The NIMRODS mission statement makes no bones about their devotion to the "first two RAMONES LPs, the first STATICS 7" and the whole output of SUPERCHARGER." Two good originals and a cover of "Hey, I'm Gone" that they excuse with "We don't have to be original! We're just a bad copy of a copy, but tell me: who has a record out, us or you?" There you have it! (DD)
(Wild Weekend c/o Holger Daniel, Luetken - Heide 23, 48921 Telgte, GERMANY)

NME - "Music For Making Friends" CD

NME is full of short blasts of wacky, crazy tunes that vaguely remind me of YOUR MOTHER. Their silliness only begins with song titles like "Butthole Face", "Eat Your Butt for Supper", "Im Glad You Do Drugs, I Hope They Kill You"(sic) and "Im going to suck my dick or break my back trying"(sic) to name a few. 29 charming ditties in all. Five stars! (HM)
($5ppd: NME, 4100 Williams Rd, San Jose, CA 95117)

NO GRACE - "Image Portrayed" CD

First off, the cover art is fucking horrible. But remember what Mom said, "Don't judge a book by its cover?" Well, NO GRACE supplies a perfect example. Once you get past the cover, NO GRACE kick down eight songs of high-impact hardcore. They mix speed with some metal-laden mosh parts, at times it reminds me of Sweden's FINAL EXIT. Unfortunately to all the potential hoodie-sweatshirt wearing people out there in hardcore land, NO GRACE's CD might slip through the cracks because of the cover art. Check it out if you get the chance. (MW)
(Adverse Reaction, 17 Linlithgow Way, West Melton, Victoria, 3337, AUSTRALIA)

NO-MEN - "Non Sapians, Non Sense" CD

These chaps are from Holland and play punk that musically reminds me of the MEATMEN, but not that good. Lyically they're into silly stuff. What can I say, accept it's boring as hell. (TG)
(Tocando, PO Box 3092, 3003 AB Rotterdam, Holland)

NOTHING COOL/DEAD END KIDS - Split EP

Both of these bands have a real sloppy, gutbucket sort of appeal. Too many things on their minds, and too much alcohol in their systems. Good sing-a-long parts, too. NOTHING COOL sound more together and have a great down to earth quality about them. DEAD END KIDS are good, but a little too whiny sounding for my taste. A good release. (BG)
(Too Drunk Productions, PO Box 2618, Loveland, CO 80539)

NOTOKEN - "Resiste Juan Resiste" EP

Thrash-punk from Ecuador. Four songs, fast and varied, with lyrics in Spanish touching on themes of resistance, racism, and the arms race (I think... my Spanish is pretty basic!) The songs are pretty catchy, if a bit generic, with singalong choruses, rough production (a plus in my book), and moody basslines that lend a sense of atmosphere. The last song, "Fabricantes De Armas," really rocks. (AM)
(Chivolos Discos, Jose Jiminez, PO Box 09-01-16478, Guyaquil, ECUADOR)

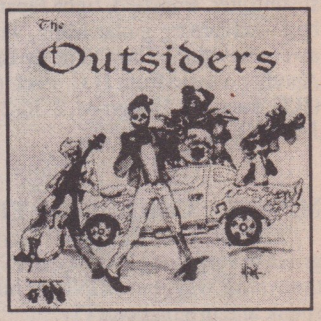
NRA - "Bunk" EP

Hmm, pretty fast, raw, guitared power pop. I usually don't dig this stuff, but this works in a way that similar bands don't. The song "Fuel" is especially good. Kinda like NAKED RAYGUN meeting HÜSKER DÜ. Good solid punk rock, on BYO no less. (BG)
(BYO, PO Box 67A64, Los Angeles, CA 90067)

OAC - "Dukowski's T-Shirt" EP

First things first, I thought this band might be venturing into risky territory by appropriating such classic punk visuals as the BLACK FLAG bars and the VOID group shot from Banned In D.C. A band can't take such liberties and end up sucking. OAC quickly knocked the wiener hardcore guy concerns out of my skull with their tight and controlled sloppy hardcore. They're all over the fucking place and then get pulled back together, sometimes by some cool guitar tweaks. Cross your fingers for global distribution, this single deserves it. (TH)
(One Week Cassette, 3-12-11 Takamatsu, Toshima-ku, Tokyo, 171-0042 JAPAN)

THE OUTSIDERS/SQUIGGY - split EP



Fuckin' A! You've got a strong combination of streetpunk and oi on this Squigtone release. SQUIGGY is a brute-force oi band from New Jersey with several good records to their credit. SQUIGGY's politics are crystal clear. They won't live by your rules. The OUTSIDERS share some members with SQUIGGY. This band plays tough punk with intelligent lyrics. Look for the OUTSIDERS new 7", "A Number Without A Name" in August 1998. This split is fucking good! Locate yours as soon as possible. (BR)
(Squigtone Records, 166 Spring St., Newton, NJ 07860)

PARASITOS - "Planet Volcano" LP

Hmm, I'm not sure how to describe Spain's PARASITOS, but they sure remind me of a lot of bands that were on an Italian hardcore comp tape that a friend made for me years ago. Fast, aggressive, sloppy, and I can't understand a single word. I like it. (JF)
(Mala Raza, Apdo. C. 6037-50080, Zaragoza, SPAIN)

THE PEE CHEES - "Sing Like Me/Other Ice Age"

I really don't understand all this hype about this band, this single had to be a picture disc to lure fans into buying it. These two songs are half-hearted and sound like practice-space demos. You will like this anyway if you're a fan, or into K or Kill Rock Stars bands. (EC)
(Damaged Goods, PO Box 671, London E17 6NF, UK)

MUSIC REVIEWS

PENADAS POR LA LEY - "Sexo Débil?" CD

Don't cry for these chicas caliente from Buenos Aires, cos they got something to say - all of it in español, but nonetheless! Raisin' some Argentine hell, PENADAS POR LA LEY, which translates to "sentenced by law", lash out with 14-furious tracks (the cream of the crop are the live tracks that breathe some real fire) of anti-establishment discourse, and back it up with rudimentary thrash guitar that should bring some of you girl band geeks to your knees where you belong. Viva la Rock. (DL)
(Rotthenness)

THE PICTS - "Zero" EP

Kick-ass DIY punk from, of all places, Louisiana. Singer spouts off in snotty voice while band plays three chord punk with a late-seventies new wave tinge to it. "F.O.P." and "Football," two standout tracks, have lyrics reminiscent of Jello. I enjoyed this. (CW)
(Entropy, 400 Washington, Shreveport LA 71104)

PILLOHEAD - "Mooy Grande" CD

I don't know... Loads of well produced punk and hardcore. Very reminiscent of second album era TOXIC REASONS. It's punchy, moshable hardcore which just doesn't do much for me... (LH)
(Red Rose, PO Box 461616, Los Angeles, CA 90046)

PINHEAD CIRCUS - "Hallmark" EP

For some strange reason I'm having writer's block reviewing this record. I've listened to it over and over and I haven't broken it upside the wall in annoyance so I'd say it's pretty good. Well-produced straightforward melodic punk with that choppy guitar and gravelly vocal thang I like so much . Worth checking out. (DP)
(BYO, PO Box 67A64, Los Angeles, CA 90067)

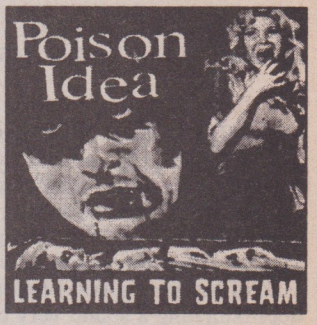
PISS POOR/YOKEL - split EP

I'm not sure where YOKEL are from, I'm assuming Australia, but they win this split EP hands down, no questions asked. Brutal hardcore with male & female vocals, crazy metal drops & time changes... incredible shit, especially if they're from Australia. PISS POOR aren't that bad either, but their recording sounds like it was done on a boom box wrapped in a wet towel. Crazy hardcore on both sides but YOKEL get my vote. (PB)
($6 (US currency)ppd: Organic Records c/o Clarendon Post Office, Clarendon 5157, S. AUSTRALIA)

PIZDA MATERNA- LP

Hailing from Slovenia, PIZDA MATERNA kick down 5 songs of mid-tempo crust/hardcore. The music is nothing mind-blowing, but the female vocals remind me of Alicia from DESPISE YOU. The insert has a ton of what I believe to be political organizations in Slovenia, but with almost all the text being in the vernacular, I can't really tell. It's limited to 500, so start looking. (MW)
(Jay-Walk, Dejan Pozegar, Smetanova ulica 82, 2000 Maribor, SLOVENIA)

POISON IDEA - "Learning To Scream" EP



Imitated, but never equaled, POISON IDEA rocks no-holds-barred (without the Pig, bummer!) just like a good, red-blooded, American punk band should. If this don't tickle your scrotum get on Viagra, man. (DL)
(Taang!, 706 Pismo Ct, San Diego, CA 92109

POWDER MONKEYS - "Persecution Blues" 10"

From what I can ascertain from the fuzzy red-colored covers: at least a couple of band members have rockin' long hair and perfect poses, they play Marshalls, looks like a pre-1970, too, cause it's got the small logo... but anyway, I digress. From Australia (I think) and sounds like it. "Heavy" stuff that was the shit about 3-5 years ago with the end result that most bands of this genre got (rightfully) ignored, because there were so many so them. A fate which will probably befall these yahoos. Music is standard heavy metal-meets-STOOGES with big major-chord riffs and unfortunately a singer that's got GOLDEN EARING's "Radar Love" written all over him. 'Nuff said. (JY)
(Alive, PO Box 7112, Burbank, CA 91510)

THE PRESSURE - "I Wanna Call Someone/Delayed Reaction"

This is a pretty fantastic single. Slightly art-damaged punk with a female vocalist that sounds both desperate and bored at the same time. If the ELASTICAs had a punk band when they were in school, this is what it would sound like. I'm already in anticipation of their next record. A very pleasant surprise! (LH)
(What Else?, PO Box 3411, Dayton, OH 45401)

PRIVATE WAYS - "She Said/ Information Disc"

They look mod, but they sound undecided. I mean, it's '77 punk, but if that was true, the song would be cut in half, because they're too long . "198 Seconds of the DILS" is what you really need if you want '77 punk rock. Don't get me wrong, this is really good, it blows away a lot of new neo-punk bands. (EC)
(Razz, #115.2-15-7 Matsugoako, Nakano-Ku, Tokyo 165, JAPAN)

MUSIC REVIEWS

PUFFBALL - "B-Body" EP

One of my favorite bands, and the first piece of vinyl I've seen - a small relief to my only frustration from them. PUFFBALL are rock, fucking gods! The Swedish kings of way fast, all-balls punk chewy nougat. So ultra tough without being juvenile or meatheaded. Quality reminiscent of the first FUMES record, and even better than ZEKE. Dangerous drinking music, so friggin' relentless if I had a sixer I'd be loaded before the third song. (RY)
(Insurance Scam, PO Box 145, Northville, MI 48167)

QUADILIACHA - "Es Muerto" 10"

"Never judge a book by it's cover," is one of those clichéd sayings that is so true every once in awhile it comes back to bite you on your ass. I took one look at the sleeve for this record and thought to myself, "this is going to be some evil as shit hardcore," but man was I wrong. There are moments when QUADILIACHA approaches the kind of hardcore sound I expected, but they also spend a lot of time approximating a sound very close to many of those on Fat Wreck Chords. So, needless to say I can't recommend this whole-heartedly, but I can suggest that you buy it for the $6 ppd. asking price. Definitely worth it. (JV)
($6 ppd: Goat Lord, PO BOX 14230, Atlanta, GA 30324)

THE QUEERS - "Everything's OK" EP

More QUEERS with a new line-up of cute boys churning out that same old sound. Nothing new and exciting except their best cover art to date. (HM)
(Hopeless, PO Box 7495, Van Nuys, CA 91409-7495)

RAXOLA - LP

This is one boot that was begging to be made. I heard this fantastic Belgian '78 LP last year and it really ranks up there with the KIDS and HUBBLE BUBBLE on the Euro punk-wave honor role. It's a totally heavy guitar record that mixes it up with the new wave trappings that bring a tear to this grizzled eye. I only wish bands could be offensive this tastefully nowadays. "Panic In The Sewers", "84's Man", "Am I Guilty"... all classics. For fans of punk. (RW)
(Canny Boots Ltd.)

REATARDS - "Teenage Hate" CD

I guess if you've got to hate someone, it might as well be teenagers. The REATARDS are a kind of living, breathing wax-museum tribute to their statemates the OBLIVIANS - they have the same over-amped guitar, reductionist songwriting, reverb-laden whoops and hollers, and drunken verve. Hell, they're even a three-piece. Like the JACKSON FIVE and OSMONDS, the REATARDS are growing up under the harsh lights of the stage, turning their teen-boy angst into rock'n'roll aimed straight at the lowest common denominator (you and me), bypassing the upper nervous system entirely. Seventeen originals, two covers, and not a bomb among them. (JH)
(Goner, PO Box 40566, Memphis, TN 38174-0566)

RENO DIVORCE - "All Throttle No Bottle" EP

I'm surprised they are from Florida; they sound very Southern California. I mean GUN CLUB, FLESHEATERS, TEX & THE HORSEHEADS and all those great groups from early '80s LA. Get this . (EC)
(Screaming Skull, 40101 Sherydan Glenn, Lady Lake, FL 32159)

REO SPEEDEALER - CD

O.K., first of all, you can't all take your shirts off when you play - people will talk. Two words - heterosexual overcompensation. I bet the lot-lizards just line up for ya, don't they boys? Not hard to guess what this sounds like, can you say "ZEKE on steroids"? Of course I like it, but I gotta laugh. It's like cruisin' with 4 Woodersons ("Dazed and Confused"), you'll never remember all the, ahem, fun you had. At least not "blow by blow". (RY)
(Royalty, 176 Madison Ave, NYC, NY 10016)

RICHARD HELL - "Blank Generation" EP

This reissue of RICHARD HELL tracks from the mid-'70s represents one of this proto-punker's finest moments on vinyl, namely the original version of "Blank Generation" — available only in obscure tapes and boots since its original release. This title track is the classic, but true aficionados will welcome the two remaining tunes, slices of angst-ridden rock which are especially memorable in the mid-tempo "You Gotta Lose." If you don't have the original in your collection already, only 2,000 new ones were pressed. Strongly recommended. (SS)
(Overground, PO Box 1 NW, Newcastle upon Tyne, NE99 1NW UK)

SCHARMUTZEL - "Derb and Gnadenlos" CD

I like this. Nothing terribly original but fuck, they've got gritty German vocals, thick guitars and play a mix of pogo punk, oi and hardcore that's damn good. Plus, how can you not like a band that has a picture in the insert of someone choading? (RM)
(Walzwerk, PO Box 1341, D-74643 Kunzelsau, GERMANY)

SCHOOL JACKETS - "Back To The Dance Floor" CD

Whoa, a forty-song-in-twenty-four-minutes CD from Japan, and I can understand every lyric. See, SCHOOL JACKETS stay away from the grind and blurrcore and instead play something that sounds like a weird cross of SCHLONG, BOREDOMS, and the MINUTEMEN. Plus, they have a couple of songs about dancing, and I sure like to boogie. (JF)
(Hi-G Fact, 401 hongo-m, 2-36-2, Yagoi-cho, Nakano, Tokyo 164-0013, JAPAN)

THE SECRETIONS - "You Suck" EP

Together with their sister bands the GROOVIE GHOULIES and THE KNOCK-OFFS, THE SECRETIONS complete the holy trinidad of Ramonesy, Look-out-style bands tucked away in Sacramento. Their guitarist, Molly keeps this band from sounding like every other band of its ilk with her distinctive style (vocals and obsessive gum chewing). Tight and energetic, if you are into this genre, then you will completely dig this EP. (JN)
(Drool City, c/o Dan Reynoso, 5141 38th Ave, Sacramento, CA, 95824)

MUSIC REVIEWS

SELF - "Codename: Spivey" CD

This is mostly pop punk in the SoCal vein, with occasional guitar progressions. Sixteen tracks in all, all of which sound alike. Standout song was "Too Punk For The Prom", which was about, you guessed it... (CW)
(Offtime, PO Box 479176, Chicago IL 60647)

SELFISH - "Re-Enter The Realms Of Revolt" EP

The intro on this record was fucking great! MOTORHEAD-sounding, guitar-driven music with song titles like, "Orgy Of The Damned," "Blood Poisoning," and "Diabolic Affair." There is a hint of some NAPALM DEATH influence here, as well as the aforementioned band. What can I say? This is a good fucking record. Oops, there doesn't seem to be a contact address. So it looks as if you'll have to keep checking in with your local record store. (JV)
(no address)

LE SHOK - "So What" EP

Members of the LOCUST, TREADWELL and the ACTION LEAGUE don little new-wave sunglasses, take on punk rock pseudonyms, and wrap the results in a nice, bubble-gum-pink package. There seems to be some underlying spiritual bond between these boys and the PEE-CHEES, what with the frantic guitar flailing, breathless vocals, and short, to-the-point tunes. Fans of the afforementioned bands might be interested, as well as casual onlookers. (JH)
(Tiger Suit, PO Box 15482, Long Beach, CA 90815)

THE SHROOMS - "Minihaha!" LP

This is on the lightweight end of the pop-punk scale. SHROOMS seem to have the same lack of hooks and strong songs here that plagued their debut single. Maybe SHROOMS aren't my cup of tea, because although I think the band sounds fine, their songs never seem to rise above average, and their best song here is a CHEAP TRICK cover. (MC)
(Cool Guy, 10140 Gard Ave, Sante Fe Springs, CA 90670)

SILNA WOLA - "Zero Akceptacji" EP

Hmmm... "The Slant Eyes Of Fear"??? It's a song criticizing China and this band is Polish... Because this band seems to have a "peace punk" bent, I think I'll let that song title slide as "bad translation"... Straight-up '80s- style grindcore that mostly reminds me of early HERESY or a less-metal CONCRETE SOX. Politically oriented lyrics about everything from global issues to the scene. The only really remarkable thing about this is that the band is Polish and the label is in the Czech Republic. (LH)
(Insane Society, PO Box 6, 501 01 Hradec Králové, CZECH REPUBLIC)

SLINGSHOT EPISODE - "Dead Air to Deaf Ear" EP

Slightly reminiscent of JUNCTION, this Indiana band combines good rocking, slightly emo parts with art punk touches. Good energy and delivery. Sylvia, the singer has a powerful and sweet voice, too. Worth looking into. (BG)
(What Else?, PO Box 3411, Dayton, OH 45401)

SMALL BLACK PIG - "Jolly Grim" EP

Holy fuck, this fucking noise is fucking noisy! Yet poppy, too. Arrgh! How can something this irritating be so brilliant? BETTIE DAVIS & THE BALCONETTES- style chaos with a touch more melody. (MM)
(Slamp, PO Box 64, Heaton, Newcastle-Upon-Tyne, NE6 5YW, UK)

SMASH YOUR FACE - "Dirty, Nasty, & Fucking High Energy" LP

Well, the title doesn't lie and judging from the incredible energy level on this LP, it looks like I was a dope for not going to see these folks when they hit Gilman quite a few moons ago. Two guitars here that totally take off on each song and don't let up and everything else falls perfectly in place. In addition to being masters at that approach, frequently SMASH YOUR FACE will throw in some really rock 'n' roll bits that push their sound that much further. Did I mention that the sound quality is amazing as well? Get this. (TH)
(Mangrove, 103/3-24-18, Kamishakujii, Nerima-Ku, Tokyo, 177, JAPAN)

SNIFTER - "Action... Reaction!" EP

Highly political, almost to the point of being self-conscious, hardcore from Sweden. These guys are anti-pornography, anti-police, anti-racism, and of course pro-animal liberation. Very slick packaging as is often the case with Swedish hardcore, no matter how crusty the bands seems to be. SNIFTER is like REMISSION or GRIMPLE, but with the vocals mixed way down. This gives it that economically-challenged sound quality that I'm a big, big fan of. This is definitely worth a listen, and I guess that in some way by purchasing this record you help to fight some of these same forces SNIFTER is also fighting, right? (JV)
(Putrid Filth Conspiracy C/O Alfaro Sodra Parkg. 35 214 22 Malmo, SWEDEN)

SOWPLOT - "Conciencias" CD

Immediately hit by the production - this is huge! Enormous guitars - couldn't be better on that front. Energetic, upbeat and inventive - hell, running out of adjectives for this one. Couple of songs in Spanish, the balance in English. Lyrics run the political/personal route, with a lot of compassion and understanding. Great stuff! (TM)
(B-Core Disc, PO Box 35221, 08080 Barcelona, SPAIN)

MUSIC REVIEWS

SPAZBOY - "Spazboy, Bloody Spazboy" EP

Snotty power pop much like NOFX or other Fat Wreck Chords-sounding stuff. This style is really getting old and played out. These guys probably think being on the Warp Tour would be a dream come true, but hey, to each his own. The CHEAP TRICK cover ("Surrender", of course, how original) is as bland as a piece of white bread. (TG)
(Alphabet, PO Box 503284, San Diego, CA 92150-3284)

SPECIAL FORCES - Posthumously Yours EP

SPECIAL FORCES had their heyday back in 1983 and 1984 and played an energetic set at Ruthie's Inn with FANG, DRI, and SUICIDAL TENDENCIES. This record has some good songs from that era. If you were a fan back then, give this a listen. Thankfully, Orlando is not resting on his laurels. New UNITED BLOOD is more exciting than old SPECIAL FORCES. (BR)
(Cheetah, PO Box 4442, Berkeley, CA 94704-0442)

SPLODGE - "In Search Of The Seven Golden Gussetts" CD

A re-issue of this 1982 LP with some single tracks tacked on. Featuring Brit scenester Max SPLODGE, this is decent novelty punk from straight-forward TOY DOLLS-type stuff to way wackier stuff. Pretty likeable at times and downright stupid at others. Still a nice addition for Brit collectors. (RL)
(Captain Oi!, PO Box 501, High Wycombe, Bucks, HP10 8QA, UK)

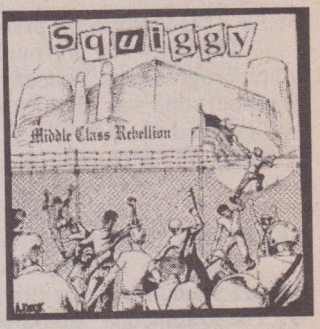
THE SPOILERS - "Pump Action/Lookout"

Another one from the Down Under list of "my kinda guys". Quite a bit like POWDER MONKEYS, or CRUSADERS. As hearty as any of their mates, these koala bears spew garage rock from the heart (and beer gut). Keep it comin' it's the rock satisfaction I need! (RY)
(007 Records, 534 E 14th St. #15, NYC, NY 10009)

SPOILERS - 2x7" EP

The more I complain about the double seven inch format, the more I'm asked to review records featuring this format - life can be cruel. That having been said, if you're a fan of the Australian punk sound (as I am), you shouldn't miss this record. Rockin' punk that shows its Australian roots (SAINTS and CELIBATE RIFLES to name a couple), as well as influence from some of the early New York bands (DOLLS, RICHARD HELL), but still manages to maintain its own sound. Five tracks that all rock in a mid-tempo, catchy, guitar kind of way. (KK)
(Stolen, PO Box 41, Prahran 3181 AUSTRALIA)

SQUIGGY - "Middle Class Rebellion" EP



I started out wanting to like this. I was gonna give it one of those "good first effort" reviews. After all, the music wasn't very good, but they started out with songs about the "working class" which always warms the cockles of my heart. But then they went on to blame their problems on drug dealers and people who collect welfare, and generally those who are so much on the bottom of the totem pole that it made me sick. What's next? Immigrants? Jews? Those damn commie-led unions? You start to get the picture. Until these guys learn about how the power structure works and who really is holding them back, you probably don't need this. (JB)
(Headache, PO Box 204, Midland Park, NJ 07432)

SQUIGGY - "Middle Class Rebellion" EP

This new SQUIGGY release on Headache Records carries on the tradition of good streetpunk/oi music that these New Jersey stalwarts have been committed to since their inception three years ago. This release follows two solid oi releases on Squigtone and a strong debut on Headache entitled "Anti-Establishment". The lyrics on "Middle Class Rebellion" reflect some of the frustrations of the working class today which are not always perceived by intellectualizing about "the power structure" but by the gut feelings of workers struggling against management This record deserves your attention. (BR)
(Headache)

STACKA DIMES - "Next to You" EP

The a-side is alright-kinda straight-forward pop-punk ditties about trying to get girls. I flipped the record and that's when it got weird. the opening lyrics on side B are "just like a razor, cut you so deep, my mouth is a weapon, and I'm just a creep." Now these are lyrics for some evil metal band, not a boring 3-chord punk song, so this half of the disc gets a thumbs down. (DP)
(4420 N 87th Ave, Omaha, NE 68134)

THE STARLITE DESPERATION - "Show You What a Baby Won't" LP

The stage has been set for a hundred teenage O.D.s, and even more-damaging experiments with glitter, gorilla-fur jackets and platform heels. The STARLITE DESPERATION are a Bay Area outfit that combine aspects of early ROXY MUSIC, post-VELVETS era LOU REED, TELEVISION, and pre-facelift BOWIE, along with this year's happening styles in post-emo rock and hardcore. You'll either be lured in by the subtle dynamics or driven away by the acoustic guitar, bongos and oblique lyricism (see "Barely Tongue" or "Thank God For Stuff" for examples). "Show You What a Baby Won't" has a lot more depth and variety than most bands can muster, but your appreciation of it largely depends on your tastes. The quaalude-and-eyeliner set will dig it. The malt-liquor punks will walk away nonplussed. (JH)
(Gold Standard Laboratories, PO Box 11794, Berkeley, CA 94712)

MUSIC REVIEWS

THE STARVATIONS - "Clementine" EP

Here's the kind of rootsy, kind of punk crossover done to a reasonable turn, slide guitar and all. In fact, this could almost pass for rehearsal tapes for "Miami"-era GUN CLUB with stronger vocals, with the rawness of the production adding points (but a few points lost for the meandering in the middle of "Fairytale's End"). (DD)
(Revenge, 729 High Dr, Laguna Beach, CA 92651)

STILETTO BOYS - "Attitude Adjuster" EP

Let me tell you, the people in this band would die before wearing stiletto heels. They are so straight, it's almost sickening. The music on this is SCREECHING WEASEL, but the lyrics are MOTLEY CRUE, and that is not a compliment. These kids should sit on a big dildo for awhile before they put out another single. I don't want to hear about love in a punk rock song, that's all. (EC)
(Zodiac, 6601 Somerset St, Harrisburg, PA 17011)

THEE STP/BINGO - split EP

Listen up bambinos, next time you send a record for review don't send a fuckin' defective copy, plus I heard this single came with a bonus 7-inch that didn't make it in my copy. Alright, with both feet firmly planted in an oily garage somewhere in Novara, Italy, THEE STP. bang it up with two flamers in a DRAGS/GIRL TROUBLE school of garage (with Larry CANDY SNATCHERS-ish vocals). This kinda shit never seems to fall too far from fashion, especially if you consider these boys' wild hair-dos (or are they wigs?). ROD STEWART eat your heart out! Only, lose the wimpy vocal break on "She don't want my love" On the flip, BINGO want to "exorcize their cocks" much like resident sexual pervert, Shane White. Yeah, these Italian stallions swing it pretty hard with raw power guitar, and a lil' mouth candy action that'll leave you thirsty for more. Rock on! (DL)
($4ppd: Rapid Pulse, PO Box 5075, Milford, CT 06460)

THEE STP - "The Super Sounds of... " LP

If there weren't already lots of bands doing this, I'd be blown away by this record. As it is, THEE STP punch out nine good, but standard, "high octane" rock 'n' roll songs. Thick guitars and gravelly gruff vocals; songs about sex and cars and the usual things these kind of songs are about. They've got lots of guts and put 'em into every song. From start to finish these guys are driving 90 m.p.h. Comes with vinyl stickers and a poster. (IM)
(Hang Over, via Martiri di Cefalonia 47, 20097 San Donato (MI), ITALY)

THE STUPES - "Dead Mars Revenge" EP

This Canadian band has a rootsy rockin' feel like NINE POUND HAMMER. They have a lightweight goofy quality at times like BORIS THE SPRINKLER. It's pretty well done, with smooth production and vocals. (MC)
($3: Dragsville, #6 323 14 Ave Calgary AB, T2R 0M4 CANADA)

SUMMERJACK - "Quixotic" EP

Solid pop punk release from Idaho. Five tracks on this one, all of them have a fairly consistent, tight sound. The only drawback on this release is the cheesy intro to the song "Magic Bullets", and the singer's wimpy voice in general. Worth checking out. (CW)
(PO Box 4916, Boise, ID 83711)

SWALLOWING SHIT - "Let My Struggling Spirit... "

This record is on fucking fire! Extremely fast hardcore that is so pissed-off that you'll be throwing furniture in no time. Those blast beats just hammer in great songs like "If Assholes Could Fly, This Place Would Be An Airport" and "I May Be P.C. (Whatever The Fuck That Means), But You're A Goddamn Poseur". For those of you who thought they couldn't match up to their mindblowing debut, think again. (RC)
(Spiral Objective, PO Box 126, Oaklands Park SA, AUSTRALIA 5046)

THE SWINGIN UTTERS - "Five Lessons Learned" LP

What a weird release. This is by far the UTTERS poppiest record and the production is a bit overboard. Some of the songs remind me of the BEACH BOYS or the MONKEES and come to think of it, the last QUEERS album as well. I really like everything this band has done up to this point, but aside from one or two of the grittier songs and the ones with accordions (that instrument kicks ass!!!) on this, I just ain't diggin' it. Maybe it'll grow on me? (RM)
(Fat Wreck Chords, PO Box 193690, San Francisco, CA 94119)

SYSTEMATIC DEATH - "For The Punx and Thrashers" CD

Here is yet another classic Japanese punk band bootlegged for your listening pleasure. No surprises here, just fast and choppy Japanese thrash from the mid 80's. This includes almost everything they did, including their "Virus" and "Thrash Til Death" compilation tracks. This stuff is brilliant as well as being impossible to find. So bite the bullet, and get this bootleg CD. You'll be glad you did. (RC)
(no address)

MUSIC REVIEWS

TELEFON - "Hakova Panenka" LP

Rough, unpolished Polish punk - moments of quirky polish, but generally straight-ahead stuff. Lyrics run the gamut from somewhat understandable to poetic nonsense (I don't have a head for poetry!) - whatever. It's good, but in the nondescript way a lot of things are "good" - doesn't really set itself apart at all. (TM)
(Malarie, Martin Valasek, Gladiolowa 22, 60-175 Poznan, POLAND)

TERVEET KADET - "Leather Enslavement" LP

An extremely limited live record from '91. Pretty okay sound board quality over these 17 tracks. Definitely one of the seminal mid-'80s Euro hardcore bands deserving the same respect given to NEGAZIONE, SPERMBIRDS and LÄRM. Includes songs from their '84 and '85 albums like "Whip Me" and "Pushed Too Far". Still, there are only 315 copies, so good luck tracking this down. (LH)
($14ppd: Klayster, c/o Adam Wasek, PO Box 27, 80-422, Gda´nsk 22, POLAND)

30 SECONDS OVER TOKYO - "Stand Your Ground" CD

One of my favorite movies of all time is The Goonies, so I was pleased as punch that this CD started off with a sample from that fine film. These yankees plow through songs that have the shouted-out back-up vocals, speed, and medium level abrasiveness of Northeast hardcore but with a hint of pogo punk bounce. Not too shabby, but a few of the songs could've been trimmed down a bit in length. (TH)
(Flat Records, 51 Reading Hill Ave., Melrose, MA 02176)

TILTWHEEL - "The Wake" EP

I was excited to see this in my box. Ever since I'd reviewed their LP I've wanted to hear more from them. Well, the first thing I noticed about this EP was that the production sucks. Beyond that, it seems that they've moved even farther away from the hyper JAWBREAKER sound of their last release. Now, they still sound energetic, just more distinctive and less derivative. There is definitely a lot of heart and soul that comes through in this. Their blueprint seems to be raw throated vocals over the melodic chaos of guitars, bass and drums all trying to explode and stay tuneful at the same time. It's this tension that is their strength. In a sea of such mediocrity, these guys stand out, and deserve more support. (BG)
(Firmament, PO Box 420484, San Francisco, CA 94142)

THE TONE DEAF PIG DOGS/NO CLASS - split CD

The TDPD's play pure snot right outta my high school days. Borrowing many styles, from AOD to early QUEERS and even ANGRY SAMOANS, I enjoy this Quite a bit. It's pure and simple, good ole party punk. NO CLASS is also very classic '80s vein punk, a bit SCARED OF CHAKA and a bit more serious than their CD mate. Both bands from Georgia. Like it. (RY)
(Hospital, 812 Holcomb Bridge Rd, Norcross, GA 30071)

TREPAN NATION - "Banish Gods From Skies..." LP

Intense, breakneck-speed pop punk. At times the lyrics were pretty damn corny, especially on the tracks "Bagged and Bored", a song about comic books, and "Free Market Labor", their failed attempt at spouting socialist rhetoric to the kids. But if you ignore the rambling, what you get is some pretty neat stuff. (CW)
(Harmless, 1437 W Hood, Chicago IL 60660)

TRIGGER FINGER - "Suicide City" CD

This kind of over production does not do kindly to already boring music. Run-of-the-mill straightforward punk rock that is played with the excitment of my grandparents retiring for the evening. Stiff and souless. (TG)
(Dealers Delight, Hedwigster. 20, 38118 Braunschweig, 0531/897730)

TRUNK - "Throwin' The Horns" CD

Epitaph-sounding pop punk that was not too exciting. While this had solid production, it still ended up sounding fairly derivative of most of the rest of the pop punk bands that are out clogging up the CD bins. You hear ðne you hear them all I guess... (CW)
(Raw Energy, 65 Front St W #0116-42, Toronto ON M5J 1E6)

THE UNHEARD - "Don't You Stand In My Sunshine" EP

When I started listening to music, I decided the guitar was my favorite instrument. It has biased my opinion of every piece of music. What I have here is a garage band with some pretty catchy songs, but where the hell is the guitar?!? An organ should never be louder than the guitar. The singer should have to scream to be heard over the guitar. I don't think that's too much to strive for. However, I really like that each song title has the word "don't" in it. (CK)
(Kavern 7, PO Box 1005, Geelong, AUST.)

THE VERMIN - "The Vermin Vs. You" CD

Somebody call an exterminator, because the VERMIN aim to infest your minds and ears with 15-cryptic shots of hack-'em-up and roll. With machete guitar, spooky keyboards, and rabid vocals, the VERMIN spread their disease with sleazy finesse. This band would easily be at home on a "Hell Comes To Your House Compilation" or a "Cheapo Crypt Sampler". Okay, all of you garage-trash-punk-rock-hell-hounds, get out of your basements and pick-up a copy of this slime green CD before you turn blue. Stay sick! (DL)
(Wood Shampoo, PO Box 27801, Las Vegas, NV 89126)

THE VAPIDS - "Wanna Fuck Around" CD

Two records on one CD, 31 songs. Wow! It just might be too much. These Cannucks worship the HANSON BROTHERS - nothing could be more obvious. Hey, me too, but don't make me compare you... you'll lose, and it's somewhat unfair cause this ain't bad. They surely love TEENGENERATE too, but again... don't make me do it. Anyway, if your fixin' to pogo your brains out pick this up, you won't be sorry, except maybe by the ludicrous and ugly cover. (RY)
(PO Box 316.2021 Lakeshore Rd, Burlington ON, L7R 1A2 CANADA)

VITAMIN X - "Straight Edge Crew" EP

Here you go! Big leg-stretching jumps, youth crew shouts, finger-pointing, and being X'd for battle all play straight into VITAMIN X's style. Simply put, this is great 88' style hardcore that stands above the mark. And with easy to remember choruses like "Straight edge crew, smart enough to stop, wide awake, we'll be on top!" the dogpiles should be immense. (RC)
(Commitment: Klein Muiden 38, 1393 RL Nigtevecht, NETHERLANDS)

MUSIC REVIEWS

VOICE OF A GENERATION - "The Odd Generation" CD

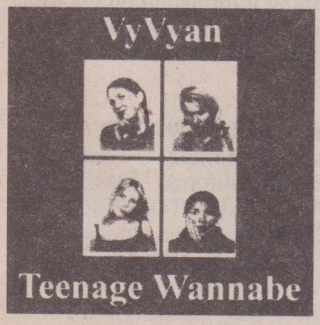
I was ready to hate this, because, let's face it, the street punk and oi scenes have been sucking ass bad as of late, and CD EP's are lame, but fuck a duck... this five piece out of Sweden kicks ass! They sound like the FOUR SKINS, the KIDS and the SEX PISTOLS all rolled into one band, speed up a bit and with slightly better production. Also, their guitars have a killer punk tone, not the heavy metal crunch most bands favor these days. Six songs total, one of which has a great piano solo, and all of which rock! Fuck me. One question, where's the vinyl goddamn it?!?! (RM)
(Sidekicks, Ostra Nobelgatan 9, 703 61 Orebro, SWEDEN)

VOMITUS/FLUX OF DISORDER - split EP

Together at last... VOMITUS have the more contemporary song of the two. Amidst the traditional grindcore stylings there are influences here obviously from the death metal scene. Often even reminds me of early ENTOMBED or something. The lyrics are... uh... nihilistic. FLUX OF DISORDER, while not as good as RUDIMENTARY CHUMBA CONFLICT, they are considerably better than ICONS OF POISON DIRT. Old- school US-style peace punk hardcore that mostly reminds me of the old OC scene like APOCALYPSE or CONFRONTATION. (LH)
(Nonsense, PO Box 381143, Clinton Twp, MI, 48038-0077)

VRYKER - "Opening" EP

Japanese punk, with thrash overtones. I'd call it Japanese thrash, but I know that brings certain images to peoples' heads that this 7" couldn't fulfill. Not that this is bad, because it's definitely solid, just nothing special. (JF)
(Discrete, Rejune Mizune 3-D, 5-2-7 Sunadabashi, Higashi-ku, Nagoya-shi, Aichi, 461 JAPAN)



VYVYAN - "Teenage Wannabe" EP

This is pretty cool. Sounds like DOLLY MIXTURE meets HEAVENLY, i.e. an-all woman pop band that has the rudiments of playing down, and rock. Fun, wild stuff. Worth seeking out. (MM)
(Abuse, PO Box 2168, Reading, Berkshire RG1 7FN, UK)

THE WEIRD LOVEMAKERS - "Flu Shot" LP

I went to sleep last night listening to this record. Although that may seem like an insult it's not. I chose to listen to this record before I went to sleep. It was the last thing I heard. In other words, I like this record. It's got what I like: guitars, annoying, kind of whining vocals and fast, catchy songs and it doesn't fall into an easy categories for comparisons. (CK)
(Empty, PO Box 12034, Seattle, WA 98102)

THE WISE GUYS - "Win, Win, Win" CD

In the guitar slick tradition of REVEREND HORTON HEAT at his most rocker-ish, the WISE GUYS revel in vintage Las Vegas culture, and rock 'n' roll icons like JERRY LEE LEWIS and Lemmy. But listen up guys, I gotta bust yer balls a little cos' yer, shootin' blanks here. I mean you got one rocker (maybe two) outta the whole bunch. The guitar work is aces, but the crooner you got, he lacks charisma, and with a name like, "Studd's" I expect a little, you know what I mean? I mean, what's an ace without a full hand? Nuttin' Ahh, fah-git about it! (DL)
(Dial M Records, 41 East Roosevelt Avenue, Middletown, PA)

WOGGLES - "Wailin' With The Woggles" CD

I never thought that much of the WOGGLES until I saw them play a couple of weeks ago. I've seen them before, but I don't remember them having that much energy or even holding my attention. This last time they were so crazy and rockin', I just loved them. This recording comes across the same way. High-energy garage rock that rocks in every sense of the word. (CK)
(One Louder, PO Box 1NW, Newcastle Upon Tyne, NE 99 1NW, UK)

THE WRETCHED ONES - "Tributes Suck" EP

As the name implies, this is America's number-one street punk band doing cover songs. The four songs here were supposed to be released on various tribute compilations but never saw the light of day - save one - and are pretty straight-forward versions of the originals. The bands covered are: the HEARTBREAKERS, the STRANGLERS and POISON IDEA (yeah, I didn't believe that when I first saw it either). Also included is a funny, rock version of "America the Beautiful", which apparently, someone thought was a DICTATORS song(?!). That's about as dumb as copping a fake Cockney accent or joining the oi, suicidal or any other army for that matter. Anyway, this is pretty cool. Uh...by the way, does anybody reading this have a copy of "Old Loud and Snotty" they want to part ways with? Seriously. Write. (RM)
(Headache, PO Box 204, Midland Park, NJ 07432)

X-MEN - "We Won't Take Part" EP

88 Youth Crew hardcore that you'd expect coming out of Europe right now. Fans of the type of new-school SXE that Crucial Response is famous for putting out will be pleased by this, I sure was. Think RECTIFY, UNISON and MAINSTRIKE rolled into one big straight-edge burrito, hold the dairy. (MW)
(Commitment, Klein Muiden 38, 1393 RL Nigtevecht, NETHERLANDS)

YUM YUM TREE - "I Know Who I Am" EP

A decent release from this gal vocals, screaming a-la BIKINI KILL and BLACKFORK band. Didn't these folks used to be more riot grrrl? A good release just a little more hardcore/punk rock than I expected. (RL)
($3.50: Vital Music, PO Box 210, New York, NY 10276)

V/A - "Asian Cinematic Superiority" EP

This record was recorded in 1996, which was possibly the height of Asian cinema in the United States. It was when novices were taking their first steps with Hong Kong icons like John Woo, Chow Yun Fat, and Jackie Chan. If you were really into Hong Kong shit, then you were probably a huge Jet Li fan who thought John Woo fans were poseurs. This record samples "Chinese Connection," which is a Bruce Lee flick made back when Asian Cinema (Hong Kong in particular) didn't seem so superior. The point is that both PRÄPARATION-H and AGATHOCLES give you some decent, thrashy hardcore that is refreshingly tongue in cheek at times. PRÄPARATION-H has done some better stuff recently, which is not neccesarily the case for Hong Kong cinema. AGATHOCLES has also had some better releases lately, one of which I review in this zine. (JV)
(Wiggy, PO Box 1176, Brookline, MA 02146)

MUSIC REVIEWS

V/A - "Back Streets of American Oi" CD

Yep, this is a reissue of the same CD which came out a few years back and was reviewed in these same pages by yours truly. Looking back I'd say this release marks the beginning of the rut of mediocrity that now plagues the American oi scene. 90% of the songs on this suck. The exceptions to this are the tunes by: THOSE UNKNOWN, the WRETCHED ONES, the TEMPLARS and the psychobilly sounds of their spin-off band, the NASDAT PSYCHOS. The song by Delaware-based, gay pride skins, STORMWATCH is pretty good but everyone knows those guys are tutu wearing posers and the rest of their releases blow. Not much else to say about this one. (RM)
(Step One)

V/A - "Back To Rockaway Beach" CD

There are a lot of bands on this comp. I mean, there are a LOT of bands on this comp. I mean, when you reach track 10, you're not even half way done. Mostly punky bands that sit on the fence between '77-style punk and pop punk. The few exceptions end up sounding pretty fantastic in contrast. Does Stabb sing for BETTY BLUE? They do a fantastic later-GOVERNMENT ISSUE impersonation if not... SEXY DEX are also really amazing in the vein of the RAINCOATS. PUNCHPUPPET, due to incredibly bad quality recording, create a completely unique and cool sound. I mean, everything else is okay. Just nothing really stands out when you're being bludgeoned with almost 30 bands who play somewhat similar styles. Some of these bands have a weird Fonzie/rockabilly feel to them as well. I'll definitely keep my eye out for BETTY BLUE and SEXY DEX! (LH)
(Amp, 92 Kenilworth Ave So., Hamilton, ON, L8K 2S9, CANADA)

V/A - "Being In a Band Doesn't Really Get You Girls" CD

A 28-song compilation of poppy punk put out by Slap Happy Records. Not too much here to keep me from wanting to hit the skip button repeatedly. I like anything by the KNOCKOFFS ("Who, What, When, Where, Why?") just cuz I think Tom is the cleverest songwriter ever. THE TONE DEAFS ("I Met a Girl") were cool cuz their song was about beer, and I love beer. The BUDDY REVELLS ("Moronathon") were by far the best of the bunch cuz there's nothin' like a pop song oozing with hate and anger. Most everything else on here is mediocre except for FAT ASS JOE and LOS SKARNALES who came through with a coupla shitty ska songs. (DP)
(Slap Happy, PO Box 249, Byron, CA 94514)

V/A - "Break The Silence Vol. 1" EP

The best 59 TIMES THE PAIN songs are here! All 4 of these Swedish HC bands shread. MISCONDUCT is tough as leather. Whereas INTENSITY has the sensitivity and charm of GORILLA BISCUITS. OUTLAST is furious with punchy breakdowns. If you're down with sXe HC, check out what SWEDEN's offering Eleven songs! (TJ)
($6ppd: Putrid Filth Conspiracy c/o Alfaro, Sodra Parkg. 35, 214 22 Malmo, SWEDEN)

V/A - "Cash, Gash and Thrash" EP

A five-band hardcore comp that is sure to cause some fucking damage. The stand-outs are WADGE (deliver the lowest tuned grindcore you've ever heard), UTTER BASTARD and FALLOUT. The rest of the bands, P.E.L.M.E and B.A.T hold their own, too. Since most comps fall short on delivery, this one is a pleasant surprise. (MW)
(Agitate 96, 11479 Amboy Ave, San Fernando, CA 91340)

V/A - "Chaos In France" Vol. 2

This much-appreciated reissue (of a reissue) of classic French oi/streetpunk from the '80s is full of strong material. Some of the bands of note are: TROTSKIDS, KAMBRONES KOMINTERN SECT, SK NIX and NANA BONNARD. You're going to save lots of money on these timely reissues. Oi, oi,oi you fucks! (BR)
(no address)

V/A - "Check This Out, Too" CD

Well, here's another Onefoot comp, with 25 songs from about as many bands. Most blur together (with that slick, pop punk style), but there are a few standouts. For instance, KID WITH MANS HEAD contribute a couple great sweet, aggressive, and completely catchy songs. THE TIE THAT BINDS give the comp a couple token emo tracks, with their big moody SAMIAM style. THE DRAPES also put on some good fuzzy, rough, melodic songs. Other decent bands here include: ELECTRIC FRANKENSTEIN, BLITZ BABIES, and HORACE PINKER. Beyond that, be prepared to stand by your fast forward button. Not bad. (BG)
(Onefoot, PO Box 30666, Long Beach, CA 90853)

V/A - "Comunicacion" EP

Damn, this is a cool release. Four bands doing one song each, all of which rock. In order of appearance, EL CORAZON DEL SAPO serve up a tune that's a mix of early NY and '82 UK hardcore and catchy as fuck all. The next band, MOL, has listened to their fair share of SLAYER, EXTREME NOISE TERROR and DISCHARGE records and it shows on their tune. Next up, LAGRIMAS Y RABIA play metal tinged hardcore bearing shades of CRYPTIC SLAUGHTER or BEOWULF and with slide guitars thrown in the mix. Finally, LA FAMILIA MANSON plays catchy, moshy hardcore with really gruff vocals. It's all in Spanish, but there's a lyric sheet with English translations as well a booklet containing information on the Mala Raza collective who put this out. Worth looking for. (RM)
(Mala Raza, Apdo. C. 6037, 50080, Zaragoza, SPAIN)

V/A - "Confederacy of Scum Supershow Live '97" CD

A "Monsters of Scum" rock festival, cornfield blowout. Wow! This kind of shit just don't happen in California. LIMECELL, CONQUEROR WORM, COCKNOOSE, HELLSTOMPER, RANCID VAT, ANTiSEEN. Nuff said? Mud, blood and tattoos. Whiskey, sweat and beef. Hogs, logs and swamp frogs. OK I'll stop, this is just such a wet dream, eh Bruce? Fat, hairy white guys as far as the eye can see. I bet Jeff Clayton slept like a baby those nights...I think I'll pull out the BLACK OAK ARKANSAS records when I get home...(RY)
(Baloney Shrapnel, PO Box 6504, Phoenix, AZ 85005)

V/A - "Cumstains Over My Record Collection" LP

Your mother and I can only imagine what you get up to with all those impossibly-rare, ultra-obscure singles that you've been hoarding in your bedroom - using them for masturbation targets makes as much sense as anything else. Or maybe you're putting out a bootleg with all that free time? "Cumstains" is a real grade-b poverty production, some shyster's scheme to turn a meager investment into big returns. The grubby white cover bears no information about the punk rock sleaze it contains - actually good tracks from Portland's SADO-NATION, BLEACH BOYS, OUT OF OUR HEADS, early Seattle punkers the ENEMY, HYPNOTICS, SF's BAD POSTURE, the METHOD, TERRORWAYS, glam-punks the RAPED, EPILEPTICS, ICE 9, the MEDIA, DEGENERATES, PITFALL, and UPPER JAW MASK, all from the halcyon days of 1977 - '83. At least it sounds nice, despite its highly dodgy aura. Just don't let yourself get conned into paying fifteen bucks for it. (JH)
(no address)

MUSIC REVIEWS

V/A - "Demanding a World Without Rape & Violence" CD

Rock against rape is a great idea. Making people (esp. in the punk scene) aware of the facts about rape, such as 1 in 3 women & 1 in 10 men have been sexually assaulted, is important. It makes rape victims feel less isolated. Yet, this comp does prove once again even if it's for a good cause, it is difficult to put together a completely listenable compilation. DAY GLO ABORTIONS stand out as hit makers, when they address the issue of males being raped by family members in "Dysfunctional Family." Other bands included are PROPAGHANDI, MYC, VICIOUS CIRCLE & MINDSNARE. (TJ)
(Mok Duk, PO Box 3222GG, Melbourne, Victoria, 3001, AUSTRALIA)

V/A - "Eerie Records Super Happy Sampler" CD

This Northeastern sampler has 25 songs by 17 different bands. It's the usual mixed bag of styles. Ya got ya punk, pop, surf, ska, '60s garage and the dreaded "punk/funk bass project". Here's the names of some good bands on here: BROKEN TOYS, BASTARD BRIGADE, ASSMEN and VULTURES. (MM)
(Eerie, 2408 Peach St, Erie, PA 16502)

V/A - "England Belongs To Me Vol. 3" LP

While a lot of reviewers seem to be tired of the proliferation of bootleg comps of "rare punk," the kids (or is that middle-agers) keep snapping them up. Why not? As with most recent entries into the comp sweepstakes, this is far from 100% killer cuts (I'd actually put the certifiable killer quotient at 0%), but has a nice variety of mostly (maybe 12 out of 18, equivalent to the proverbial two out of three) solid tracks with considerably more character than a typical month's worth of current releases. On the other hand, I'd hate to think that some collector geeks are buying the likes of this while overlooking underacclaimed bands of the present day (such as the HAVENOTS and the CHEMO KIDS; further list available on request) who make this stuff sound like chopped liver; but surely no one could be that lame, could they? (DD)
(no address)

V/A - "England Belongs To Me, Vol. 2" LP

God, the sheer amount of good UK obscuro crap must be deep enough to allow for about a million more of these boot comps to come up. There are now four different series concentrating on the UK! The best stuff on here is by REVENGE, FUN 4, MEDIA and CHAIRMAN YOUTH. That is, those are the bands that most successfully combine heavy with catchy. The other bands mine quirk, charm, smarts and smarm with varying levels of success. FAMOUS EXPLORERS, BAD ACTORS and WESTERN HYSTERIA to name a few. Worth a few ducats for completists. (RW)
(Obsessive Compulsive Records, no address)

V/A - "First Italian Punk Contest" LP

All I can say is it's about time the Italians had a punk contest. What were they waiting for? Some great bands on this compilation which looks and sounds very similar to a "Killed By Death" comp, but it's all 90's bands. You get stuff from BINGO, UFO DIKTATORZ, TEMPORAL SLUTS, TWO BO'S MANIACS, STP, ROCK 'N' ROLL CLASS, ASSHOLES and JOHNNY BOY & THE BOOKMAKERS. The last two being my favorites. The common connection of the bands is that they all record for Hate Records so this may not have been a fair contest, but what do us dumb Americans know? (CK)
(Hate, Circ.ne Gianicolense 112-00152, Roma, ITALY)

V/A - "Heel Erg Punk CD Vol. 1" CD

I'm not much of a fan of CD comps but this one redeems itself because the label that put it out actually succeed in doing what the promo sheet suggests. This is supposed to be an overview of what is going on in Rotterdam, and seeing as there is quite a variety of sounds represented it looks as if cliques were looked past long enough to give an outsider a fairly accurate picture of what is happening in that corner of Holland. BEAVER FEAVER have a great melodic hardcore sound, UNDEBATABLE SOUND offer up a NYHC influenced mosh number, and X MEN play some flawless youth crew sounding hardcore. Other bands include WHATEVER, C€D, and GUIDING LINE. (TH)
($12ppd: Tocado, Postbus 3092, 3003 AB Rotterdam, HOLLAND)

V/A - "It's The Cheap Damaged Goods Sampler" CD

A collection of Damaged Goods tracks and discography, too. HELEN LOVE, REVILLOS, J CHURCH, THEE HEADCOATS and so on. Looks like previously released stuff from this top notch melodic label. Worth it for the discography alone. (RL)
(Damaged Goods, PO Box 671, London E17 6NF, UK)

V/A - "Killed by 7 Inch #5" EP

Here, you get four absolutely vintage bursts of late-70s punk rock, most of them rare, and all great. There's the art-damaged punk of GEZA-X ("I Hate Punks" is a mid-tempo funnypunk corker); IDOLI (idiosyncratic punk with loads of personality); BREAKOUTS ("Trouble" may be their best moment on vinyl — raw '83 vintage classic punk); and the CIGARETTES (a brisk, catchy pop-punk tune from this British band; a whiff of the cork will send you back to the early '80s). Everything's a winner. Highly recommended. (SS)
(no address)

V/A - "Killed By Death #14" LP

Where are these records getting dug up from??? Will it ever end??? Like a lot of reissue comps coming out anymore, this has a few good songs, maybe one great song, but most of the shit on this mediocre at best. Bands that deliver on this one: PLASTIC IDOLS, WIDOWS, LOST GENERATION and ROCK BOTTOM & THE SPYS. (IM)
(no address)

V/A - "Killed By Punk F.U. #2" LP

Well, after being burned out by the plethora of "Killed by Bloodstains, Vol 7. - The Virgin Islands" bastard offspring, I was ready to write this off when I saw it. But, actually it's pretty good and stands up well to the earlier editions. Not so rare, but still obscure punk or close to punk records that are cool to hear. Here's some of the band names: PONYTAILS, the RAZORS, TRASH, the SCENE (a black mod band from NYC '85!), STARSHOOTER (covered by the NO TALENTS) and more. (MM)
(no address)

MUSIC REVIEWS

V/A - "Kochi Hardcore Compilation" 2xEP

Tokyo beware, sounds like Kochi is the HC city! Watch for this two 7" sample of hard-hitting HC that doesn't have one stinker out of nine bands. AGGRESSION, AR-15, DISCLOSE, JUDGMENT DISORDERLY, HAPPY FAMILY, CALF BRANDING, GALVANIZE HEAD, SHK, KERIE BUNDY (I was only going to name a few but hell here are all 9) all fucking rock. (TJ)
(Dan-Doh, "K-Club" Honmachi 2-1-21, Palms Bld BF, Kochi City, 780 JAPAN)

V/A - "Let Them Eat Butterflies" EP

Nine bands from Eastern Europe and Scandinavia. PSYCHO-TERROR, ORDINARY BASTARD SWORDFISH, INVAZIJA, WELL DONE BEAT, the ever-popular HO-MOMILITIA, NA KRAWEDZI DE-PORTACJI, MARRIED TO A MURDERER, DRILLER KILLER, and WHEEL serve up a range of styles from straightforward hardcore, to grind, to math-rockish stuff, to weird avant-noise. Something for everyone, I'm sure you'll agree, and well worth checking out. The records are marked with a sticker alerting the listener to a pressing fault on one of the songs, but I didn't even notice it, so don't be alarmed by it. (AM)
($5ppd: The Beard Is Weird, Simon Butcher, A/K 73, Valmiera LV4200, LATVIA)

V/A - "Live At Emo's, Vol 2. - #1 This Place Sucks" EP

Best remembered as "that free place" in Austin, TX. This package probably represents a typical friday night at the place, though some of these bands have probably played more than their alloted share of weekday and weekend slots, but hey! that's paying your fuckin' dues. Includes the MONOMEN (yawn!) and then three locals (and probably some no longer in existence) including SUGAR SHACK, JACK O' FIRE and JESUS CHRIST SUPERFLY. JOF does a pretty neato harp-drums instrumental, and the other two do what they do, which probably is of no interest to anyone except for certain people who have been in that town too long. (JY)
(No Lie Music, 4206 Parry Ave, Dallas, TX 75223)

V/A "The Monsters In My Head" EP

Here is yet another grind compilation. SUPPRESSION, AGORAPHOBIC NOSEBLEED, MURDER SUICIDE, BEAST, LINE OF FIRE, PISSPOOR, DEADBODIES EVERYWHERE, BENUMB, SOCIETY OF FRIENDS, and the MISANTHRO-PISTS will all have you scratching your head and wondering "haven't I heard this somewhere before?" But before you start to dismiss this, I will have to say that it definitely surpassed expectations. This will darken your day quite nicely. (RC)
(Big City Bastards, 1712 East Riverside Dr #67, Austin, TX 78741)

V/A - "Motor City's Burnin' Vol. 2" LP

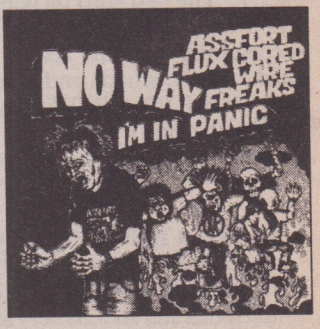
The first side of this comp is all old Detroit rock 'n' roll, most of it from the early '70s. Included are songs by: IGGY POP & JAMES WILLIAMSON, GUARDIAN ANGEL, DE-TROIT w/ MITCH RYDER, SRC and the ROCKETS. Side two features a taste of Motor City Rock, twenty-five years later, brought to you by: ? MARK & THE MYSTERIANS, The HENTCHMEN, the GORIES, TEN HIGH and the SILENC-ERS. Before you hop in yer Dodge Dart to get a copy, take warning - this comp falls way short of what Detroit has (and had) to offer. (I'll spare you a comparison to the American auto industry). All the bands represented have great releases else-where. Detroit has given the world many incredible rock 'n roll bands; it's definitely earned its well-deserved title of Rock City - just not with this record. (IM)
(Alive/Total Energy, PO Box 7112, Burbank, CA 91510)

V/A - "New Days Rising" CD

Wow, what an immense project. Eight bands provide 31 songs, varying from melodic, powerful hardcore, to more straightforward rock-punk. The bands hail from all over the place, including: Poland, Italy, France, Yugoslavia, Lithuania, and Puerto Rico. There's tracks from: ZLODZIEJE RO-DEROW, D.D.I., FRAMMENTI, ATTENTAT SONORE, AFFLUENTE, COJOBA, SMUDOS, and INVAZIJA. There isn't a straightforward track listing, so it's sometimes hard to tell who you're listening to, but that's my only gripe. The music's only half the package here, as this comes snugly wrapped in a thick CD-sized zine, with articles, graphics, and an interview with each band discussing their thoughts on punk. Cool. (AM)
($10ppd: Boislève, BP 7523, 35075 Rennes Cedex 3, FRANCE)

V/A - "No Guts... No Glory!" CD

This is a comp of four pre-released Chapter 11 singles by the WORKIN' STIFFS, the RANDUMBS, the UNDEFEAT-ED and FAT, DRUNK, AND STUPID. If you don't have these, or prefer the magic of digital audio, get this! My only complaint is that all the songs are jumbled up! Stop messin' with my mind!! (JB)
(Chapter Eleven Records, PO Box 132 Sonoma, CA 95476)



V/A - "No Way I'm In Panic" EP

Toshio and Mangrove, the same person who gave us the brilliant SMASH YOUR FACE LP, has delivered another winner with this three band EP. FLUX CORED WIRE deliver a quick dose of solid hardcore. Mean-while FREAKS play a similar yet little fuller sound. Both of the bands could lay off the vocal effects though. Side B is the real gem, for it contains a weird (dare I say dance) remix of ASSFORTS "Ejaculation" LP. Truly, funny and enjoyable. (JF)
(Mangrove Label, Base-3F ACP Bldg, 4-23-5, Koenji-Mi-nami, Suginami-ku, Tokyo, 166-0003 JAPAN)

MUSIC REVIEWS

V/A - "Nothing Left #7 Sampler" CD

Now this is what all comps should aspire to. A good cross section of musical styles, with bands contributing songs that are unreleased, yet not scraped out of the waste basket. And surprise, surprise, most all of these bands don't suck. On the contrary, there really are a number of instant classics here. I also got turned on to some great bands I hadn't previously heard, like PAVE THE ROCKET, the ENKINDELS, GET HIGH, and BEDFORD. Also great tracks by KID WITH MAN'S HEAD, RIENA AVEJA, DILLENGER ESCAPE PLAN, AUTUMN LEE, ROCK STAR, and too many others to fit here. This is a must find item! Comes with the zine, Nothing Left. (BG)
($4ppd: Nothing Left, PO Box 1073, Wilkes-Barre, PA 18703)

V/A - "Pete's Comp: Kids In America" CD

Hey, I love cover songs and I hate compilations. I guess those feelings even themselves out a little here. Eight San Diego bands doing cover versions. The best offering here is probably DODGEBALL doing "Gigantic". But it's pretty hard to fuck that song up. Also featured are JON COUGAR CONCENTRATION CAMP, SPAZBOY and others... (LH)
(Alphabet Record Company, 15625 Avenida Alcachofa #D, San Diego, CA 92128)

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(Alphabet Record Company, 15625 Avenida Alcachofa #D, San Diego, CA 92128)

V/A - "Resistencia AnarcoPunk" LP

This is a fine LP from Brazil, featuring four bands playing a good old fashioned crusty hardcore. The bands featured are: METROPOLIXO, LIXO URBANO, POS GUERRA, and DISCARGA VIOLENTA. Now while I don't speak Portuguese, I believe the lyrics are really political and deal with the topics of the day. Comes on pretty orange vinyl too. (JF)
(Elephant, CN Postal 2098, Santos/SP, 11060-970, BRAZIL)

V/A - "Sampler Volume 1" CD

This a pretty good comp. I especially liked CELESTIAL MAGENTA and JP5, but that's just cuz I'm a sucker for sexy female vocals. The JP5 song "Prevert" I swear to God was written about a guy I know. CARTELS, HISSY FIT and BLAMMO also stood out. The rest is so-so, but overall I would say it's recommendable if you like catchy, poppy, Canadian-style punk rock. (DP)
(Bridge Burner, PO Box 3507, Vancouver, BC, V6B-3Y4 CANADA)

V/A - "Screams From Belgium" LP

Four bands share this slab, as well as the large booklet featuring their lyrics and artwork. LES STROUMPHES ALCOOLIQUES play moody, powerful punk, varying between slower, rhythmic barbs and all-out hardcore. HONEY HONEY play boring-sounding thrash, with a muddy live recording that doesn't help them any. HIRUDO are also thrashing away on side B, but with enough abrasive chaos to rise above, while the MUGGLES are the mayo on the frites - rhythmic, intricate hardcore with female vocals and an anti-fascist stance. Totally great, and worth keeping an eye on. (AM)
(Filth-Ear Distr., Tim Leten, Ed. Arsenstraat 53, 2640 Mortsel, BELGIUM)

V/A - "The 2nd Coming" 10"

A 10" compilation featuring 14 cuts by 14 (mostly Scandinavian) bands that play classic punk rock. Some of the bands you've probably heard of, some you haven't. Unlike most compilations that have a couple-few good tracks mixed in with a lot of crap, most of the tracks here are really outstanding. For the most part it's high quality, traditional, mid-tempo punk rock with classic influences. Standouts include: BACKYARD BABIES, ELECTRIC FRANKENSTEIN, STISISM, ACETONES, and BONES. It's not often I can sit through an entire compilation without lifting the needle. Limited to 1,000 copies. (KK)
(Frank, PO Box 103, 77123 Ludvika, SWEDEN)

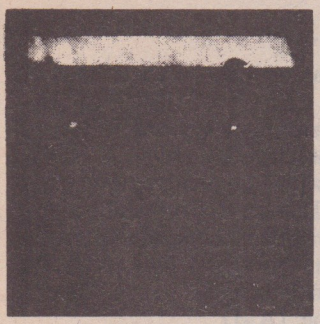
V/A - "Songs From the Gutter" EP

A great international hardcore/punk comp that's got: BROTHER INFERIOR, OUT COLD, FINAL CONFLICT, SEEIN' RED, BREZHNEV, YAWP!, and BOILS. With a line up like that, you know its a doozy. All the bands kick down songs that are full of energy and pack a punch, so go get it! (MW)
(Kangaroo, c/o Hank Smit, Middenweg 13, 1098 AA Amsterdam, NETHERLANDS)

V/A - "Songs from the Gutter!" EP

Funny to see SEEIN' RED on a comp with that title! It's more high test from the Kangaroo stables - with Henk being a strong advocate of faster/louder, you're always safe with his tastes. Most bands from the US, with one each from BROTHER INFERIOR, OUT COLD, FINAL CONFLICT, and the BOILS. Holland is represented by BREZHNEV and SEEIN' RED. A diversity of sound, with speed being a constant. (TM)
(Kangaroo, Middenweg 13, 1098 AA Amsterdam, HOLLAND)

MUSIC REVIEWS



V/A - "Stop Fighting, Start Thinking" 2xEP

Four Frenchy hardcore-type bands all with lyrics of the personal nature. Sometimes it's political from a personal perspective. Other times it's all out emo. Either way, it's an effort to promote a different atmosphere at hardcore gigs in France without violent and macho behavior. Does that sound familiar? Always a good idea, promoted here by the bands AHISMA, MIND INTRUSION, UNEVEN and WHAT'S WRONG... (LH)
(Illegal, BP 64, 67061 Strasbourg Cedex, FRANCE)

V/A - "Teen Scene Vol. 1 Spain" EP

Four O.K. to very good beat/garage cuts, DOCTOR EXPLOSION's original unsurprisingly being the caged match winners. The FLASHBACK V's cover of the PRETTY THINGS "Midnight to Six" is a bit ill-advised; you've got to be TEENGENERATE to pull off covering a song that's already been done as mightily as the PRETTYs did it. The GRAVESTONE's take on the TROGGS is alright, but again pales by comparison to the original. The MOCKINGBIRDS smartly take a less-obvious number (by the ARTWOODS, right?) and come out the better for it. (DD)
(Misty Lane, L.A. Pascucci. 66, 00168 Rome, ITALY)

V/A - "Teenage Treats Vol. 3" LP

Another release of rare, late-70's, punk rock, most of these bands hailing from the UK. These "lost gems" collections are usually hit-or-miss. Most of the songs on this record miss. The poor sound quality is expected, but most of these songs contain the dreaded Three S's: slow, sloppy, and sucky. Two "Sid is innocent" songs on this, one by the SURGEONS, another by the FRICTION -funny? yes. Listenable? nay. Save your money. (JN)
(no address)

V/A - "Teenage Treats Vol. 4" LP

Way better than a lot of "Killed By Death" volumes, this is 1977- 1981 pop punk and mod obscurities. Best cuts by the VACANTS, the FAVORITES and the WASPS' "Can't Wait For '78" is a winner. This whole album kicks ass. Too bad is an import and a bootleg, thus making it nearly impossible to find. (EC)
(no address)

V/A - "This Is Bad Taste Vol. 2" CD

Ok, I'm going to be honest. Sitting through this entire thing is quite a chore. Think retread BAD RELIGION, stale pop punk, and predictable aggro stuff. The most unpredictable, rebellious thing on here is the LONGHORNS songs. They play pretty cool revved up 50's/60's style instrumentals. 88 FINGERS LOUIE, I SPY, and LAST DAYS OF APRIL all contribute pretty cool songs, too. The other 10 bands are strictly decent, at best. Also appearing are TURTLEHEAD, ASTREAM, PRIDEBOWL, INTENSITY, and a few others. (BG)
(Bad Taste, Stora Sodergaton 38, 222 23 Lund, SWEDEN)

V/A - "Tigermask Trash Au Go-Go" LP

Clean studio tracks (owing to the tie-in to the Tiger Mask club in L.A., I was expecting a bunch of messy live tracks) spanning garage, surf, psychobilly, technobilly as well as the less easily pigeonholed (owing to limitations of space) from (sans "THE"s) NEANDRATHALS (sic), COUNTDOWNS, BOMBORAS, LOONS (this disc's steel cage winners), BOSS MARTIANS (bonus P. REVERE & RAIDERS points), GO-NUTS, BOBBY TEENS, FOXATIONS, SATURN V, UNTAMED YOUTH, RUMBLE KING, PHANTOM ROCKERS, 13 CATS. DEADBOLT, HUNTINGTON CADS and HATE BOMBS, enough of whom are noted enough that you should have some idea whether this will tickle you or not. If the names ring no Pavlovian bells for you, you might consider it an easy way to hear a mess of bands. (DD)
(Dionysus, PO Box 1970, Burbank, CA 91507)

V/A - "Tombstone Park" CD

This is a compilation of bands on the Reanimator Records label, and though the musical styles vary, there is a definite thread running between all the songs. "Horror," punk is alive and well it seems in Ann Arbor, Michigan where half these bands and their label hail. If you are a fan of the MISFITS, SAMHAIN, or even MOURNING NOISE, then this release should be right up your alley. The bands here seem to be having quite a bit of fun with it all, like say the CRAMPS, as opposed to say SAMHAIN. Better bands on this one were RIOT SQUAD, LOVESICK, and the SPOOKY. All that said, the price for this is $10!? Does that seem expensive? It does to me, but it costs a lot to send Vincent Price the royalty payments for use of his voice...I guess. (JV)
(Reanimator, PO BOX 1582, Ann Arbor, MI 48106)

V/A - "A Trares De Las Barrotes" EP

This comp features 4 Spanish speaking HC bands, and seems to be a benefit for the release of a political prisoner. I can't be sure, because my Spanish sucks, but it's definitely 4 committed sounding, heavy in-your-face- style bands, that range from brutal to semi melodic. The bands are : EL CORAZON DEL SAPO, ACME, BASTARDOS DEL METAL, and KBKS. (BG)
(Mala Raza, Apdo C 6037, 50080 Zaragoza, SPAIN)

V/A - "Twenty Band Comp." CD

A split release between Canada's Raw Energy Records and Australia's Shock. All the songs seemed to have been released, hence making this a showcase CD. As a basic rule, the Canadian bands come from the more melodic hardcore vein, while their Australian counterparts have a more metallic and harsh feel. Oh yeah, some of the bands are: JERSEY, BEANFLIPPER, M.Y.C., FIVE KNUCKLE CHUCKLE, and , DOWNTIME. (JF)
(Raw Energy)

MUSIC REVIEWS

V/A - "Underground Invasion Vol. 1" CD

This is Beer City's attempt to introduce the world to some little known, fresh-out-of-the-garage punk, hardcore and oi! outfits. There's 37 bands on here, mostly from all over the States, as well as a few from: Japan, Puerto Rico, and England. With that many, there's going to be some that you don't like, but I have to say I was impressed with the amount of energetic, rockin' bands on here. My favorites were BOUND TO ONE, MALEFACTORS, CHEAP AS FUCK, COJO-BA, KLINEFELTER, THROWAWAY GENERATION, the NIN-JAS, and MEGA STINK MEN. I don't know anything about those bands, but I'll be looking out for them. (AM)
(Beer City, PO Box 26035, Milwaukee, WI 53226-0035)

V/A - "Unterhund Veselica" LP

This is a four-band live compilation of anarchist bands from Slovenija. The bands play decent crust in the vein of EXTREME NOISE TERROR. Included are: KRISTUSI, PRIDIGARJI, NOISE ORDER, and WASSERDICHT. Also included are some studio or four-track cuts. One of the bands is a oi band with horns. (TG)
(Front Rock, p.p. 48, 2000 Maribor, SLOVENIJA)

V/A- "Vulgar #2" EP

Well, we've got three bands and 16 songs here. THIRD WORLD PLANET may have the most name recognition of the three, and they offer up more of their two-man guitar and drum post-crust damage. STATE OF FILTH play some rather standard distorto-guitar crust hardcore with good dual vocal interaction. BIZARRE X lean more towards the punk end of things with a really tinny recording job. Not bad, but nothing that makes it stand out among the sea of comps. (TH)
(Vulgar, Hertzstr. 70, 02625 Bautzen, GERMANY)

V/A - "Wear Your Smell" LP

I have no doubt, whatsoever, that many of the bands on this comp wear their smell. Some really well known bands of the political hardcore world donate some tracks for this animal rights benefit, among them DROP DEAD, DYSTOPIA, ACTIVE MINDS and STATE OF FEAR. My favorites are the Italian thrash of DDI, the blur of England's EBOLA and SAWN OFF and the dark and arty RE-SISTERS who I would like to hear some more of for sure. (TH)
(Play Loud Or Fuck Off, Gross Beerenstro. 67, 14482 Potsdam, GERMANY)

V/A - "Weird, Waxed and Wired" 2xLP

.....German comp, two record gatefold set, with the likes of: CELLOPHANE SUCKERS, SLOBS, GUZZLERS, SWINDLERS, AEROBITCH, RADIATION KINGS, DEMONS, SPIDER BABIES, APOLLO CREED, T.V. KILLERS, LOS ASS-DRAGGERS, ON-YAS, BEACH BITCHES, SHAKE APPEAL, SONIC DOLLS, TEX-AS TERRI AND THE STIFF ONES, MOORAT FINGERS, PEECHEES, CHEEKS, INJECTIONS, GRINNERS, CHINESE MILLIONAIRES, STEVE McQUEENS, JET BUMPERS, JABBER-WOCKY, STRUTTER, DIRTYS, WONDERFOOLS, TEMPORAL SLUTS, SCARED OF CHAKA, SCAMPS, STUNTMEN, B-MOV-IE RATS, WONKY MONKEES, JAKKPOT, SPACESHITS, X-RAYS, TURBONEGRO, STP, DIE LOWLANDER, FUCK UPS and LES JACKS..... and I swear to god, every single one of these bands sounds exactly the same!!!!!! Well, except TEXAS TERRI, that's my only fave on this motherfucker.... what the fuck ever happened to "style"? Remember that classic "Hell Comes To Your House" comp from some generations ago? Well that's what I'm talking about..... every band on that album had their own style and stood out from the rest..... but then again, those were different times..... (SW)
(Ox Fanzine, PO Box 14 34 45, 45264 Essen, Germany)

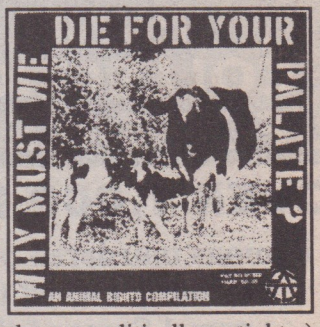
V/A - "Where's My Shoe? The Sweet Water Comp" CD

Because this is a NY compilation I would like to extend an apology to the Bronx-based TRUENTS whose singer, besides sounding like a nice enough guy over the phone, is gasp, English! Hence the Nottingham accent. Whoopsy. That said, learn to speak Americanese or get the fuck out of the US already! Anyway, this here CD has leather, studs and mohawks aplenty and features the sounds of 86'D, BANNER OF HOPE, PUBLIC NUISANCE, PUBLIC NUISANCE and YUM YUM TREE among others. The bands here sound like an array of 80's UK bands such as VICE SQUAD, EXTREME NOISE TERROR, CRASS, ANTI-NO-WHERE LEAGUE and DISORDER or doomy '90s bands such as DEAD AND GONE or BUZZOVEN. If you like any of those bands and or things on the heavier and experimental side, you'll like this. (RM)
(Angst, 302 Bedford Ave #327, Brooklyn, NY 11211)

V/A - "The Whole Magilla" CD

Wow, what a shocker. From the looks of the cover I thought I was going to get another lame East coast hardcore/straightedge compilation to review. Instead the line up includes some snotty punk, a touch of ska, and some pop songs. I honestly had never heard of any of these bands, but the ripping fast punk tunes that were belted out by SPASM 151 and the BALLISTICS definitely got my attention. And though some of the bands sucked, it is always exciting to hear a newer band that could be the next AFI or the PIST. (RC)
(Take A Leak, 11 Beattie Court, Huntington, NY 11743)

V/A - "Why Must We Die For Your Palate?" EP



This EP is a collection of bands which, for the most part, share the same sentiment about our relationships with animals and how that branches out to our relationships with each other, as humans. No-frills black & white photocopied packaging, with lots of photos of animals being slaughtered, and an (overall, although it sometimes comes across as a little too politically uptight...) informative pamphlet. The bands are: DETESTATION (Portland), END RESULT (Lexington), IDI AMIN (Roanoke) and DEPRESSOR (San Francisco). (PB)
(Dire/Action, 562 Woodland Ave #64, Lexington, KY 40508)

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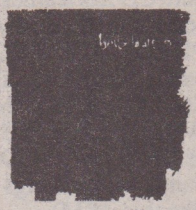
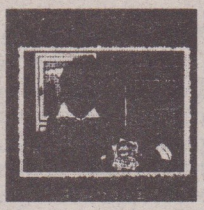


BELLY BUTTON
"debeso" (CD)
Bass and drums duo from Bordeaux between the Ruins and Nomeansno. Free and Powerful. "The most interesting band to come out from France since les Thugs (...) these guys are definitely recommanded." (Punk Planet)



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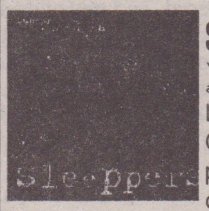

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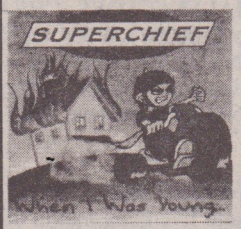

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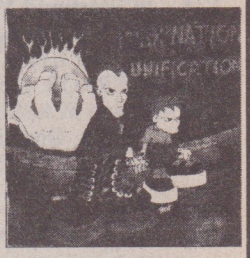

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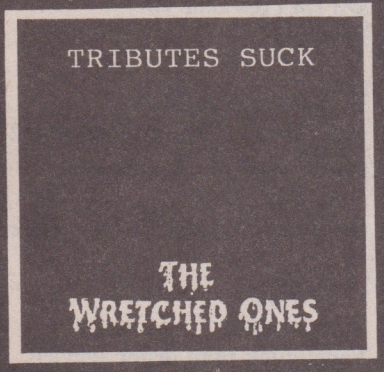

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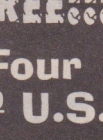

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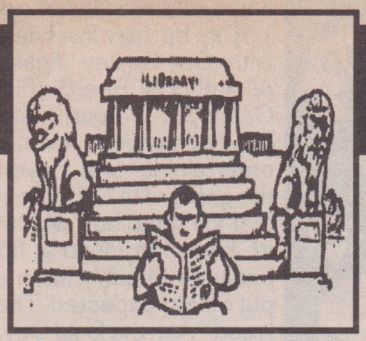

BETWEEN THE LIONS

Reviews by: (AR) Aragorn, (LB) Lily Boe, (BC) Brianna Chesser, (JC) Jeremy Cool, (MD) Mikel Delgado, (RD) Raphael DiDonato, (GF) Gardner Fusuhara, (HH) Harald Hartmann, (JH) Jeff Heermann, (MJ) Mary Jane, (AM) Allan McNaughton, (JM) Jeff Mason, (RM) Raimundo Murguia, (IM) Icki Murrmann, (AR) Aragorn, (SS) Sean Sullivan, (TT) Travis T, (CW) Charles Wolski, (JW) Joe Whiting, (KW) Kelli Wms, (TX) Trixie.

Please send your zine in for review. Write down any information you want included in the review; method of printing, number of pages, issue number and post paid price. If you want us to include a foreign post paid price, tell us. If you accept trades, tell us. The only information we will include is what you provide us. It's very simple.
Specific criticisms aside, it should be understood that any independent release deserves credit for all the time and money going into it.

A PUNK KID WALKS INTO A BAR #11 /
$1 ppd
8 1/2 x 11 – offset – 28 pgs
Holy shit! I had always seen this listed in *MRR*, but never really paid attention to it! And boy, do I ever feel stupid. Barclay is one of the most intelligent, comical, and bitter (not to mention critical) punks in the scene this side of Bill Florio. And it's a hell of a deal, to boot. You get some equally brilliant columns (not a stinker in the bunch), an article on why he doesn't speak French, a huge list of random things he hates, and so much more. This makes me want to order every single back issue, and I probably will. The zine of the year! (RD)
PO Box 254 / Rye, NY 10580

ALERT #3 / $1
8 1/2 x 5 1/2 - copied - 44 pgs
A Canadian political punk zine by Niki who is actually Polish. A good diversity of topics including an interview with someone from the Polish squat Rozbrat, pieces on Hip-Hop, Animal Liberation, the rise of Neo-Nazis (and some ideas of what to do about it), the commercial seal hunt in Canada, RAF, armed resistance and terrorism. Plus some decent graffiti and skateboarding pictures, too. Lots of cool little anti-fascist clip art everywhere. Lots of thought put into the articles which is a nice change from a lot of the formula following political zines I've read. (RL)
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ANARCHY #45 / $6
8 1/2 x 11 - offset - 84 pgs
While in most mainstream media you are insulted with the sixth grade reading level and pedantic doublespeak, in *Anarchy - A Journal Of Desire Armed*, you are insulted with the intractable language and acerbic content. This issue contains yet another installment of the (anti)Bookchin ranting that we have grown to love, a plethora of bickering letters, and a bounty of wonderful articles. *Anarchy AJODA* is for those in the know and those who know better. (AR)
C.A.L. POB 1446 / Columbia, MO 65205-1446

ASK WHY #3 / $1 or trade
8 1/2 x 5 1/2 - copied - 28 pgs
An interesting and in-depth history of the Haymarket Bombing of 1886, a sXe rant with an ironic twist, a powerful piece by Chad's friend Ross called Atrocity, plus other "rants, thoughts, book reviews and random mutterings." Chad says he's come far from the person he was two years ago, I'd like to see where he goes from here. (RL)
710 Montclaire NE / Albuquerque, NM 87110

BLOOD MOP #2 / $1 ppd
4 x 7 - copied - 24 pgs
Here's the long awaited second issue of "a collection of stories about bodily fluids and functions used to piss someone off or to otherwise make a point." Seeking a restroom that *isn't* "for customers only" with Iggy Scam, puking on bullies, pissing on (around) people who piss you off and some really bad poetry straight from Bathroom Hill. Cute and grody. Not for the weak of stomach. (KW)
Josh "Uncle Trailer" Baker / PO Box 8213 / Portland, OR 97207

THE BORUM #1 / ?
8 1/2 x 5 1/2 - copied - 100 pgs
My lord, this thing is so damn long! *The Borum* is Beth Roddy's 12th grade independent study English project, and she better get an "A" on it. It's filled with stories of high school, the hell of SATs (to which I related to very well, having just taken the hellish, brain-freezing SAT II), tons of graphics, and much more. I enjoyed this zine very much and am envious of Beth because she's done with high school (I still have one more buttlicious year). I can only hope I put out something this cool next year, when I'm a senior. (LB)
22 Gerry Dr. / Sudbury, MA 01776

BOLLARD #3.5 / free (send stamps)
4 x 5 1/2 - copied - 16 pgs
A mini done by a guy who's done a lot of introspection. He tried to quit smoking, woke up in the hospital and decided that everything sucks. It's all bitching and mild self realizations by someone who obviously has a lot invested in punk rock to complain about it so much. I feel for this guy, but I would need more to really get something out of this. (KW)
Joey / 3470 Carnes "U" / Memphis, TN 38111

BORED AND VIOLENT #1 / $1
5 1/2 x 8 - offset - 36 pgs
If you like mohawks and guns, baby, don't spend your last George Washington on a 40 and get this comic zine. The "Anatomy of a Goth" was particularly ridiculous, cuz you could just replace "dyed hair (black)" to "mohawk" and the Marilyn Manson t-shirt to a Capitalist Casualties one, and you'd

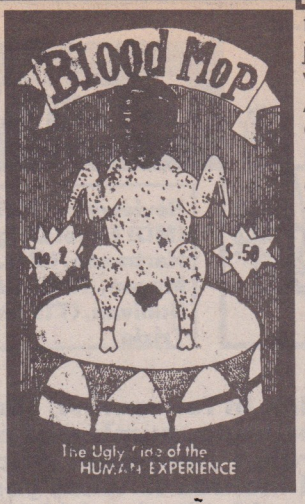
have exactly the kind of dipshit punx this comic depicts. Oh well. The beer that bites back and the raw steak that eats flies comics were tight, though. So this zine has it's hilarious moments, but be prepared for some action exactly as the title suggests. But it's definitely worth the asking price for "Death Sells Out." (KW)
Silas Haglund & Richard Culligan / 2727 Van Hise Ave / Madison, WI 53705

BRASS FURNACE GOING OUT
#1 / 50¢ + stamp
8 1/2 x 5 1/2 - copied - 20 pgs
What is up with people who write their "A's" as triangles? And what is up with sending a tooth sealant brochure with your zine? The editor of Brass Furnace Going Out (what's up with this name too?) does both these things. As if these weren't enough, she also writes crack rock poetry, a history of skinheads, and talks about going to the hemp store while wearing some brown corduroys. Oh my. (LB)
17229 SW Greengate Dr. / Sherwood, OR 97140

CANDY FOR STRANGERS #1 / $1 ppd or 78¢ in stamps
8 1/2 x 5 1/2 - copied - 36 pgs
This zine has lots of personal writing with some political articles and cool quotes thrown in. It's really sweet with a simple, easy to read layout. I especially liked the stories that Dave, the guy who put this out, wrote about work, sanity vs. the loss of one's soul, and weird people that he's met. This zine is really good— it's hard to believe this is only the first issue. Check this thang out. (LB)
PO Box 741 / Brunswick, OH 44212

CHIAPAS / one stamp
4 1/4 x 5 1/2 - copied - 28 pgs
This is Zapitista 101. It is in the style of a perzine, pocket sized, intimate font... but it spells out, in non-alienating terms the who, what, and where of the Chiapas uprising. The author(s) spent some time in Southern Mexico so the perspective is sympathetic. (AR)
2510 SE Clinton St / Portland, OR 97202

CHICKEN IS GOOD FOOD
#4 / $2
8 1/2 x 11 - offset - 64 pgs
Fairly enjoyable read from a bunch of Bay Area folks. The editor opens up by saying that "we'd like to try and stay away from the label 'pop punk zine'", but somehow, from the reviews and interviews with certain bands, that was what I felt it was. Even so, music only makes up a small portion of the zine, the rest of which is primarily devoted to rants from the editor, Summer. I wonder if this issue was the one where contributions were lean, cause she wrote most of this issue. One of Summer's articles, on the history of human waste disposal, was pretty damn funny. This issue, overall, actually kind of reads like a Weekly Reader, with sections on travel tips, recomended reading, bands doing Ad Libs instead of interviews and silly stuff probably downloaded off the internet. (CW)
PO Box 642634 / San Francisco, CA 94164-2634



CHUMPIRE #97, #98 / 1 stamp each ppd
8 1/2 x 11 - copied - 2 pgs
I got these at the same time, and they're only one sheet of paper each, so I'm reviewing them together. If you haven't seen *Chumpire* before, it's one of those scene-based one-pagers that every area should have (this one's from Pennsylvania), with both local and international news and comment. These are always fun to read. It gives you a peek at what other scenes are like. It seems like we all share a lot of the same problems. Anyway, get this. (AM)
PO Box 680 / Conneaut Lake, PA 16316-0680

DAMNED ACROSS AMERICA / $4 ppd.
8 1/2 x 11 - copied - 54 pgs.
Published by the editor of "Neat Damned Noise", a Damned specific zine, this special issue chronicles the Damned's tour of Canada and the US in February and March of this year. While I am not particularly interested in what the Damned are up to these days, I must say that I was very impressed with this zine. There is an incredible amount of well researched information in here, photos, show reviews, short bios on members- old and new- Capt. Sensible's own tour diary, playlists, and more. If you saw one of these shows, if you wanted to see one, or if you're even mildly interested in the Damned, then you probably need to get this zine. (JW)
Neat Damned Noise / PO Box 42850-123 / Houston TX 88242-2850

DEADBEAT / $1
8 1/2 x 11 - offset - 48 pgs
I had a feeling when I looked at this zine's cover that I wasn't going to like it. But I figured I'd read it and see, just to be fair. Interviews with: Guy Smiley, Against All Authority, Reel Big Fish, Catch 22, Detour, Deisel Boy, Lunachicks; even an entertaining one beyond the grave with Sid Vicious. Not my taste but, whatever. I was surprised at first because I hadn't been as put off as I expected. Then I read "Ask the Bald Guy," a spoof advice column. Let's just say this sexist bullshit passed off as funny because "any offense is completely intentional", and we all supposedly know he's really punk as fuck does not fly. This zine has lots of talk about not selling out and doing stuff "for the scene." So you applaud bands that don't sign onto a major label, but you do a zine and and ask bands who they'd rather fuck, Oprah Winfrey or Rikki Lake, and if they've ever smoked crack, and you're revolutionary? No. Sexist, racist bullshit is exactly that, no matter how fucking "old school" you are. If you're not trying to change this system to be a more egalitarian one, what are you trying to change it to? A beer chugging cock rock boy party? No, thank you! (RL)
PO Box 683 / Deland, FL 32731-0683

DIG IT # 14 / $5
11 x 8 - offset - 44 pgs - French
This zine is totally raw garage punk. There are great interviews with Demolition Doll Rods, the Dirtys and the Smugglers. There are plenty of record reviews and lots of cool photos on the latest bands. Hell, there's even a page devoted to Lookout's latest releases. Excellent zine, lots of good reading! (HH)
32 Rue Pharaon / 31000 Toulouse / France

ELOQUENCE #3/ **WELLFAIR** #2 / ??
5 1/2 x 8 1/2 - copied - 64 pgs
Eloquence is clearly the better half of this split, with lots of cool grainy photos and some well written ramblings. There's the obligatory boring interview (with Hal Al Shehad) that I've come to expect in my year plus some at *MRR*, but it's easily counter balanced with anecdotes about shows at squats, mini travel stories and life in general in Vienna. Unfortunately, it's paired with *Wellfair*. The anti-capitalist artwork is great. However, tales of traveling that involve much taking off of clothes and praises of beautiful people equal hippy in my book. If anything interesting happened in the editor's trips, he doesn't write about it. It's just another big thank you

to the people he stayed with passed off as a zine and I'm tired of reading this kind of crap. (TX)
Huey Proudhon / PO Box 95516 / Seattle, WA 98145

FRACTURE #2 / free
8 1/2 x 11 - offset - 62 pgs
I uh...So...I mean this is great, but it, wow, this looks like *MRR*. No, I mean, it looks exactly like it. Oh well, actually that doesn't bother me, all newspapers look the same, content being the focus, and this is great. Good interviews with Burnside, Dagobah, Servotron (down with the alliance!) and hey, their Discount article looks exactly like ours! Oh, Icki did it. (Actually the content of the interview is different, just the layout is the same.) Reviews, columns, this is rad. I hope they stick to it and undoubtedly they will develop their own style like *Punk Planet* did. Actually, their zine review section looks better than ours, damn. (GF)
PO Box 623 / Cardiff, CF3 9ZA / Wales, UK

FSHUT SKONCA #2 / $4
8 x 6 - copied - 52 pgs - Polish
This punk hardcore zine has interviews with the bands Refuse, Halas, Regimen, La Aferra and other bands. There are few ads and no record reviews, but lots of cool information on the live and vibrant scene in Poland. I may add there is an ad for the band L'Attentat an absolutely great East German band. Good to see they still play punk. (HH)
Rafal Grodzicki / Ul. Sloneczna 79 / 38-200 Jaslo / Poland

F.U.G.'S PATHETIC LIFE #1 / $1 ppd
5 1/2 x 8 1/2 - copied - 44 pgs
There's really a lot of wasted space here. It could of been eight pages. There's a ton of crude drawings, and pages with one paragraph on them (but not in the artistic *Punk Planet* way), but it's not too horrible for a first issue. There's interviews with The Establishment and Snuff, record reviews and rants. It could improve with time. (JC)
650 NW 90th Terr / Plantation, FL 33324

F.U.G.'S PATHETIC LIFE #2 / $3 ppd
8 1/2 x 7 - copied - 72 pgs
Marked improvement over the last issue. This one has a full color cover (which is actually kinda wasted, since it's not particularly dazzling) and much less wasted space. It has interviews with Bouncing Souls, Blanks 77, 98 Mute, The Gadjitts and more. It has the requisite record, show and zine reviews, plus a questionnaire section that started out as a good idea, but dragged on too long and got boring. I'm not sure if it's worth the three bucks, but it's much better. (JC)
650 NW 90th Terr / Plantation, FL 33324

GORGEOUS #2 / $1.50 + 2 stamps
8 1/2 x 11 - copied - 18 pgs
Subtitled "fucking rock traumas", this is a kinda wacky and offbeat zine from two kids in the middle of nowhere. Disgusting picture of a shit-filled toilet on the inside cover. They interview people like G.B. Jones and the folks from Pansy Division about masturbating and death metal, provide a women's how to Jack (or Jill) off guide, recommended authors. Sex positive, quirky. (MJ)
Jamie / RD1 Box 1024 / Russell, PA 16345

HOOFSIP #43 / $1.50 ppd
8 1/2 x 11 - copied - 26 pgs
Duuuhh, I am the editor of *Hoofsip*, and I hate all the PC fuckers out there, and so it is cool when I say "Upon my lap, where I wish some dumb cunt was, is some fast food." and "... right on my lap a red splotch lands! Now I look like some dumb bitch who had to leave a party early with her flannel wrapped around her waist!" But I'm not sexist, duuuhh, I am just not a PC fascist thug. Duuhh .... (JC)
PO Box 7636 / Livonia, MI 48152-1353

IDIOT #3 / $2 ppd
5 1/2 x 8 1/2 - copied - 52 pgs
A bunch of musings, record reviews and an interview with Discount. The thing I paid most attention to was the dodgy article from some guy in the military whining about how he's not gonna apologize for slavery, he doesn't oppress anybody, and he gets beat up by some black guys, and it's no big deal, but if it was the other way, around it'd be on CNN. Etc. Another intelligent gentleman who is not quite getting it. Overall, kinda juvenile. (MJ)
733 Coolidge St #206 / Honolulu, HI 96826

IMPACT PRESS #15 / 1 ppd
8 1/2 x 11 - offset - 40 pgs
I'm not sure what I can really say about a zine that has an article that starts out: "I hate Wal-Mart.", on the same page as an ad for Borders bookstore. I can't decide if it's cynicism, laziness, ignorance or if they've just completely sold out. Anyway, there are some worthwhile articles in here. I particularly enjoyed reading "The Inconsistency of Theism" along with an article by a former phone psychic. If you can overlook the obvious internal contradictions, than you will most likely find this informative and interesting. (JW)
10151 University Blvd Ste 151 / Orlando FL 32817

THE INNER SWINE Vol 4, #2 / $3 ppd
8 1/2 x 5 1/2 - copied - 62 pgs
Who in the hell doesn't appreciate cynical humor? Nobody I know. I mean, damn, Jeffrey Sommers could write about anything (and practically does), and it would be fun to read. In this issue he writes about himself (of course), growing old, why morons should get held back in school, why New York radio sucks, Coen Brothers' films and getting plastered with friends. Hilarious and interesting to read. I don't know if I agree with some of his sentiments, because sometimes I can't tell whether he is scoffing or really means what he says. Either way, I fucking love this guy, and I think you should check this out. (TT)
293 Griffith St #9 / Jersey City, NJ 07307

INSIDE FRONT #11 / $4 ppd
8 x 10 3/4 - offset - 104 pgs
These folks definitely set their sights higher than most zines; and the writing, for the most part, lives up to it. There's philosophical/political discussion about morality being relative, as well as a discussion on hierarchy/anarchy. In the same vein are the columns (pretty good) and the interviews (better than most) with NC's Zegota and Montreal's Ire. There's a tribute/history of Amebix, too. The second half of this huge zine is reviews. They think that reviews are better if they're longer, but I don't agree.

Plus, this comes with a CD (see music reviews), and the bands get a half page each in here. Overall, I highly recommend this, especially if you're just getting into punk, because I think this really shows how zines can be totally relevant and well done and still be totally punk. (JM)
2695 Rangewood Dr / Atlanta, GA 30345

INTERNATIONAL STRAIGHT EDGE BULLETIN #23 / $3 ppd
5 1/2 x 8 1/2 - copied - 36 pgs
Despite the name, this isn't your average SE zine - no baggy jeans, no pointing fingers, not a youth crew in sight. Just a bunch of interviews with with punk and hardcore bands, including: Catweazle from Holland, SC from Lithuania, and Libertad Perdida from Panama. The scene reports add to the international flavor, coming in from Poland, Brazil, Malaysia, Chile, and Peru, among others. There's also a healthy letters page, columns, and tons of reviews. It's nice to see attention focused on some traditionally ignored places. (AM)
Y. Boislève / BP 7523 / 35 075 Rennes Cedex 3 / France

JESUS COME BACK #1 / $2 ppd
8 1/2 x 11 - offset - 36 pgs
This is a glowing example of my favorite kind of hardcore zine. Highly critical and jaded about today's bands and scene. Yet, still feeling the rock enough to stick it out and stay true. This issue contains articles on The Make-Up, Mr.T Experience, Jimmy Eat World and a hilarious quiz of The Promise Rings knowledge of the movie Fletch. The full page ad for what I can only assume is the editors art school is a little off-putting, but besides that, this is well worth the two bills Carl is asking for it. (SS)
524 Hudson Ave / Milford, OH 45150

MAD AT THE WORLD #1 / $2 ppd
8 1/2 x 11 - offset - 48 pgs
This New Jersey zine is just packed full of interviews including Agnostic Front, Breakdown, The Templars, Slapshot, Tribal War Records and Oppressed Logic. The Oppressed Logic interview captures perfectly what idiots they really are while the Agnostic Front interview proves that tough guy hardcore didn't go anywhere. The layout makes this all a little hard to read, but it's still an interesting look into hardcore. (SS)
10 Garvey Dr / Jamesburg, NJ 08831

LA MALA MANZANA #2 / free (send stamps)
8 1/2 x 11 – copied – 12 pgs
I swear, I went through this thing in about 5 minutes. It's a bit skimpy, and without much content, but Jeff and Co. seem to be having fun in the process. They interview the Nobodys, Jughead's Revenge, and the Like (you can see what vein this is in). It's got the mandatory "I won't conform" columns and reviews of all the newest Hopeless stuff... not exactly my bag, but there's nothing wrong with it. (RD)
PO Box 1712 / Colorado Springs, CO 80901-1712

MEDIA BLITZ #4 / $1
5 1/2 x 8 1/2 - copied - 28 pgs
A touch of sassy attitude, a dollop of advertisements, 1/2 a cup of reviews,

and a sprinkle of sincerity gives you a recipe for punk rock flavored blandness. (AR)
63 Purdue St / Staten Island, NY 10314

MOTION SICKNESS #6 / $2 ppd
8 1/2 x 11 - offset - 80 pgs
Fat as fuck punk rock zine. The pages are dripping with angst, or is that just the ink rubbing off, *MRR*_style... We've got an article on overpopulation, a review of the past year's highlights and shows, anecdotes from St. Louis's early punk scene, an interview with the guy from *Retrogression* zine, and a funny tale about trying to interview Tribe 8, but forgetting to turn on the recorder. Complete with columns, book and zine reviews, and a packed record review section. This one seems to be going from strength to strength. (AM)
PO Box 24277 / St. Louis, MO 63130

MUDDY CHAOS #7 / $1.50 ppd
8 1/2 x 11 - copied - 40 pgs
Pretty standard as far as zines go. Interviews with Blanks 77, JCCC and The Bouncing Souls. Record reviews, a lot of ads, etc. It's pretty well done, but nothing you haven't seen before. Oh, and either get a cartoonist who can draw, or get rid of the comics. They *suck*.. (JC)
11571 SW 5th St / Miami, FL 33174

MULTIBALL #14 / $3 ppd
7 x 8 1/2 - offset - 60 pgs
This is the "Getting Away With It" issue, but it could easily be defined as the testosterone laden issue. The interviews include porn editor Aaron Lee, novelist and former bank robber Edward Bunker and Gearhead editor Mike LaVella. Yeah to Brinda Coleman and her research into amateur porn via photo booth. Unlike last issue, this one thankfully has a ton of writing on pinball - -analyses, philosophies, ratings, secret spot revealings - and this time the bonus is a *Multiball* iron-on. Recommended, oh yeah. (TX)
PO Box 40005 / Portland, OR 97240

NO BARCODES NECESSARY #6 / $4 ppd
8 1/2 x 11 – offset – 36 pgs
Another thick issue is chalked up for the up-and-coming political British zinesters (but isn't that redundant?) This mag is always chock full of content, with interviews of: Sned, the mastermind behind Flat Earth Records, Stampin' Ground, the fellow who does Armed With Anger, and others. While Mel asks truly thought provoking questions that most would never think of, it just doesn't hold my interest too well. I know that he has his heart in the right place, but it just doesn't do it for me. A bit of humor would definitely lighten this up. (RD)
Mel Hughes / 83 Glebe Park / Chanterhill / Enniskillen / BT74 4DB / North Ireland

NO LIKUM SOAP #6 / $ donation
8 1/2 x 11 - copied - 24 pgs
This zine is weird. At first I really didn't like it (articles like "Why I wish I had a Penis" and "Penguins are Cool" just didn't do it for me, and it really needs to be stapled and have less ads). But I did find some amusing things hidden in here, like "25 Things to do at a Boring Movie," which suggests doing things like starting to wheeze and asking the person next to you if you can have a juju fruit for your asthma. (LB)
344 W 72nd #8A / New York, NY 10023

NOISES FROM THE GARAGE #7 / $2
8 1/2 x 11 - offset - 64 pgs
Noises from the Garage has what so many music zines today lack—enthusiasm and a love for the music covered. The Noise Junkie's love for music is apparent in every word he writes. As the name suggests, this is a FANzine for garage music. This issue features

interviews with: the Dirtys, ? and the Mysterians, the Countdowns, Nashville Pussy, the Royal Pendletons, the Revelators, Link Wray, and lots more! The record reviews are top notch; no safety net for mediocre or shitty records. If a record sucks, you are warned, if it is incredible, you know it. The Frisbee Pile is a bonus feature, an extension of the music reviews which covers the true shit of what *NFTG* got in for review. If you've got even a bit of a garage bone in your body, you need to be reading this. No excuses. (IM)
8811 Rue Riveria, Apt 3A / Indianapolis, IN 46226

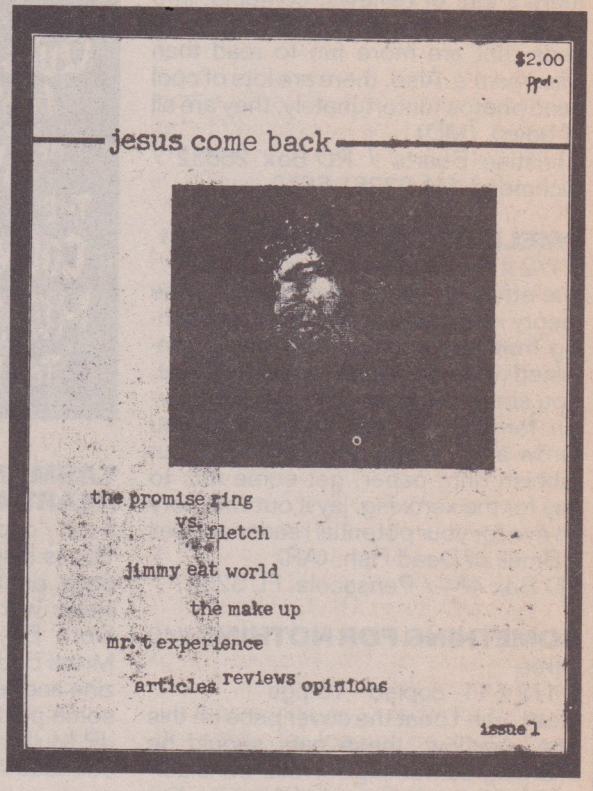
NOSEBLEED #17 / $2
8 1/2 x 11 - copied - 30 pgs
While punk seems to be a little on the wane here in the US, in the UK and Ireland, they're going nuts! This is a cool zine from Ireland (I have to learn another set of slang words?) Lots of emphasis on local stuff, which is a relief after so many years of that area's obsession with American punk. Interviews with Stomach, Puget Sound, a cool piece about Nigerian Jazz activist Fela Kuti, and reviews and graphics. Lotta smarts, lotta heart. (GF)
55 Fontenoi St / Phibsboro Dublin 7 / Ireland

NOTHING LEFT #7 / $4 ppd
8 1/2 x 11 - offset - 118 pgs
Decent emo-ish hardcore zine. Kinda slick. I think the median age of contributors and readers is like 20, because it made me feel old, and I'm only 26. There are lots of columns to read and loads of interviews: the Locust, Elliott, (Young) Pioneers, Scott Sinclair, Chamberlain, the Promise Ring, the Jazz June (still a bad girl:boy ratio, oh well, will it ever change). Interviews are long and well-written. Lots of ads, reviews, an article on being a poll worker. If that wasn't enough to make you cry, it comes with a free CD. A very promising zine - looks good. (MD)
PO Box 1073 / Wilkes-Barre, PA 18703

PEE-WEE'S TAKE-OVER #3 / 2 stamps
8 1/2 x 11 – copied – 28 pgs
I'm sorry, but this zine just seems to have no reason to exist. I mean, I know that sounds a little harsh and all, but let's face it, it's got all the makings of something no one wants to read: a shitty, super-squint-o-tron cut and paste layout, unamusing clip art, and interviews with Inspector 7, Lucid Nation, and the Grovers where he asks all the bands the same questions! Verbatim! This thing reeks effortlessness. Sorry. I think. (RD)
31-160 Myrtle St 3964 / Elmendorf, Afb. 99506-5370

PEELING #1 / ?
8 1/2 x 5 1/2 - copied - 12 pgs
Drawings, rants, cartoons and poetry by a Columbia undergrad student. Something tells me these are study procrastination doodles. The merits of Buffy the Vampire Slayer extolled, smoking, studying, death. Kinda dark, nebulous and nostalgic all at once. (RL)
Columbia University Station / PO Box 250040 / New York, NY 10025

POP LITERARY GAZETTE #1 / $3
8 1/2 x 5 1/2 - copied - 62 pgs
The title really says it all. Some things you might like: The editors and contributors really know how to express themselves on paper, wringing every last drop out of the English language. There is an article on Jack Saunders, who has written 134 books, (long ones!) and is still going strong. There's a fun quiz on American Literature (How many Wendy's burgers could Theodore Dreiser eat for lunch?) and some good fiction. The only bad points are some of the bad fiction, and, well...sometimes writing about writing can be a bit boring and masturbatory. Hey, this is a thick and interesting first issue, before we know it they'll have a glossy cover and really high circulation. (TT)
PO Box 2071 / Detroit, MI 48202



RAPID FIRE #17 / $2 ppd
8 1/2 x 11 - offset - 44 pgs
Rapid Fire is all about punk rock and motorcycles and this issue is chock full of both. We're talking interviews with Voodoo Glow Skulls, Anti-Flag, Unseen and Suicide Machines. They've also got stories of motorcycles tour and literally a hundred live show reviews. Add to all this the fact they printed this issue on their own printing press, and you've one impressive fanzine. (SS)
RD#1, Box 3370 / Starksboro, VT 05487 -9701

RATS IN THE HALLWAY #8 / $1 ppd
8 1/2 x 11 - offset - 46 pgs
Any zine that takes it's name from a Rancid song is headed for rocky waters straight off; and what's with the drawing of a young black kid in an Insted t-shirt on the cover? Dream on. That band and the crowd that followed it was as white-bread as it got in good old Southern Cali. After seeing this, I open the pages and the first thing I happen to read is a column by someone named Wendy who claims Americans "no longer have the 'Protestant Work Ethic'" and "are all fat and lazy". She then goes on to say that the biggest problem in the U.S. is one of over consumption. Call me crazy, but that same work ethic and the philosophy behind it seems to be an integral part of the very problem Wendy's whining about. Next up is some genius named Evan who seems to think that if Minor Threat, Bad Brains, The Cramps and Black Flag were to be reviewed today in *MRR* they would all get bad reviews. Whatever. Anyway, this zine is filled with piddly, half-ass shit like the above, as well as zine and record reviews. The only thing worth a fuck is the column by a single punk rock dad on raising his daughter. He should do his own zine. Damn it man! I'm a zine reviewer not a magician! If I was I'd make this disappear and spare a few trees. (RM)
PO Box 1591, Evergreen, CO 80437

RAW SEWAGE #4 / $1 ppd
8 1/2 x 11 - copied - 12 pgs
If this zine were a band, it would sound a lot like the Happy Flowers. Raw, loud, chaotic, and very disturbing. And a lot of fun. Reading this reminded me of growing up in New Jersey. Be afraid, be amused, but be sure to get this today. (JW)
PO Box 221 / Delaware NJ 0783

RIPPING THRASH #16 / $3 ppd
8 1/2 x 5 1/2 - copied - 48 pgs
A very earnest punk zine, mainly focusing on the musical side of things. This issue features interviews with Dirthead, Hibernation, Terror Art, Destination

Venus and Uge from Don't Belong Distribution. There's also scene reviews from Lithuania and Israel, and the usual record/zine reviews. From the heart and very multicultural. (TT)
PO Box 152 / Burton-On-Trent / Staffs. DE14 1XX / UK

SLUG & LETTUCE #54 / 55¢ postage
14 1/2 x 11 1/2 - offset - 16 pgs
A long time staple of the punk/crust zine scene - it's good to see this continue and that the editor can constantly find things about the scene to inspire her. I like the personal writing best, but there's lots of reviews, contacts, info on saving organic standards and classifieds that are more fun to read than *Maximum's*. Also, there are lots of cool band photos (unfortunately, they are all of boys). (MD)
Christine Boarts / PO Box 26632 / Richmond, VA 23261-6632

SMELL OF DEAD FISH #51 / $1
8 1/2 x 11 - copied - 34 pgs
The effort of a putting out a zine... The theory is that you have something aching from the constraint of being contained within your heart so you let it out. You share it in a professional, egalitarian format. The practice is that you throw a pile of somewhat thought out rubbish onto paper, get some ads to pay for the xeroxing, lay it out with nary an eye for your potential reader and call it Smell of Dead Fish. (AR)
PO Box 484 / Pensacola, FL 32597

SOMETHING FOR NOTHING #40 / free
8 1/2 x 11- copied - 16 pgs
Geez, can't beat the cover price on this one. Anyhow, these cats should be charging something for this considering it's better than most of the zines I've had the displeasure of viewing lately. The majority of this is columns and short stories, which are interesting and range in topic from bands the editor likes, which are a far cry from punk, to why a former columnist got shit canned and the similarities between punks and rednecks. There's also the standard zine and record reviews. Worth checking out. (RM)
516 Third St NE / Massillon, OH 44646

THE STORY OF MY SCAB #5 / $2 + stamps
8 1/2 x 11 - copied - 22 pgs
Cool photo on the cover by Icki, The Zine Whore. A visually sloppy zine, lottsa weird drawings and graphics. Interviews with Chris Dodge, Laura from Superchunk, Beer City, *Roctober* and *Speed Kills* zines. I wonder why people bother to answer mail interviews if they are only gonna give one line responses...Anyway, I still enjoyed this zine. Also has some short stories and a little thing on the Black Panthers. Don't know if it's worth $2... (GF)
171 E 2nd St #1 / New York, NY 10009

TASMANIAN ANGEL #5/ **ANGELHEART** #10 / $2
8 x 6 - copied - 28 pgs
This is a split zine from Finland and Australia, printed in English. There are interviews with the bands Chineapple Punx, Gore Beyond Necropsy, Abstain and Mrtva Budoucnost. There are also some zine and record reviews, plus updates on some political issues. (HH)
JP Muikka / Apajakuja 1 D 14 / 80140 Joensuu / Finland

THORN IN MY SIDE #1/ **SCREAMS FROM INSIDE** #6 / $2 ppd
4 1/2 x 5 1/2 - copied - 80 pgs
This is a kinda cool idea - a brother and sister split zine. His side is all fiction which I didn't read 'cause I don't like fiction zines and the font was extremely annoying. The artwork is great though, by *SAP* comic's Jeff Wilson. Her side - after I finally found the order in the mismatched pages - is little anecdotes, rants on abortion and scabies and a really confusing musing at the beginning I didn't even try to figure out. (TX)

Carissa / 4434 Ludlow St/ Philadelphia, PA 19104

3AE #11 / $1
8 1/2 x 5 1/2 - copied - 40 pgs
One man's collection of writings on a large variety of subjects. I like this. I like anything that doesn't take itself too seriously, especially if it occasionally makes me think. Nothing in here particularly stands out, it's all good, and it's all fun to read. (JW)
PO Box 41393 / Brecksville OH 44141

TIGHT PANTS #3 / 2 stamps
5 1/2 x 4 1/2 - copied - 36 pgs
Maddy Dental, editor of Tight Pants says "Fie on Shorts!" Whatever Maddy, I think shorts can be very fashionable. In the third issue of this zine there are things on cereal, pop punk, the Beach Boys, and why Maddy doesn't want to have kids (complete with a picture of a birth in progress. Ewww). Despite the cool pink glitter on the cover and the pocket size format, this zine is nuttin' special. (LB)
2208 N 72nd St / Wauwatosa, WI 53213-1808

TRIPPA #9 / $4
11 x 8 - offset - 24 pgs - Italian
This issue has some columns, interviews with the bands De Glaen, Refused, plus one with film director Massimo Salvianti. There are also plenty of good record reviews, and a short biography on the Hungarian serial killer Bela Kiss. *Trippa* is worth checking out if interested in the Italian scene. (HH)
Ballini Stefano / Via Mocale 79 / 50028 Tavarnelle VP (FI) Italy

THE UGLY AMERICAN #1 / SASE to Taiwan
8 1/4 x 11 3/4 - offset - 16 pgs
This is done by an American woman living in Taipei. She writes about life there speaking limited Chinese, going to the winter Olympics and interviews some local bands. If you're interested in the expat life or heading to Taiwan this would be of interest to you. It is full of writing and has no ads or reviews, so the price seems fair. I was not blown away, but for the first issue, this is fine.(JM)
Gavaghan c/o MTC / 162 Hoping East Rd / Sec 1 / Taipei / Taiwan / ROC

UNITED SHITS #3 / 1 stamp
5 1/2 x 8 1/2 - copied - 24 pgs
This opens with rants about hating school, racists, parents, this fucked

society, etc. Then there's show, etc. reviews. No ads. Pretty typical high school zine, except I liked it better than most. It seems like these kids just got into punk, and the editor goes to Catholic military school! For a stamp, I say up with the *United Shits*. (JM)
Dave / 10 Pearson Rd / Preston Hollow, NY 12469

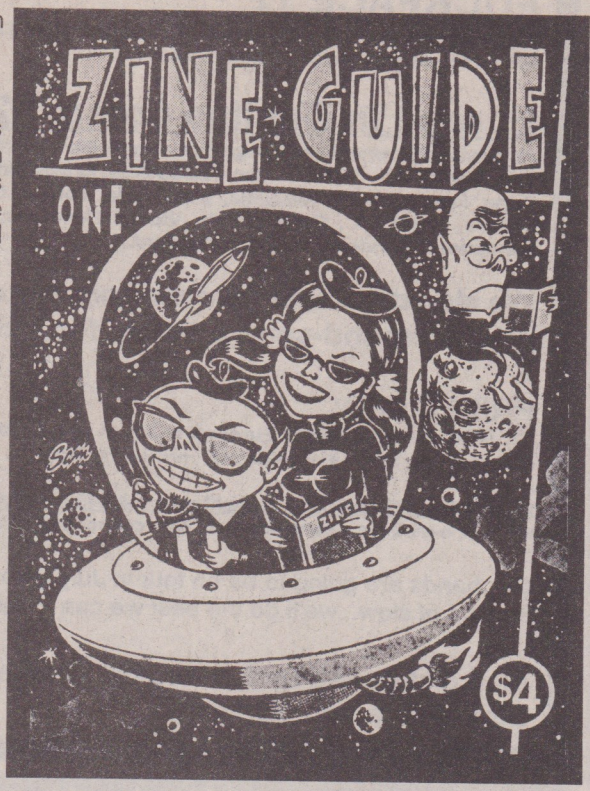
U.S. TRASH #5 / 2 stamps
8 1/2 x 5 1/2 - copied - 40 pgs
Matt's got a little of everything in this issue. He covers politics from around the world, home grown conspiracy theories and stories about his home town. On top of all this, there's interviews with hardcore heroes Noothgrush and Spazz. All in all, this is one entertaining read. (SS)
Box 5816 / Edmond, OK 73083 - 5816

THE VEGETABLE INSIDE US ALL #8 / $1.50 ppd, $1 and 2 stamps, or trade
5 1/2 x 8 - copied - 36 pgs
Quaint personal zine that attacks subjects du jour. This issue focuses on sex- oral sex, masturbation, prostitution, praise for Jerry Springer and thoughts on Monica Lewinsky. Nice and chatty, but if I read one more recipe that I could have just gotten off a Tollhouse bag, I'm gonna scream! (KW)
Anne / 436 B Carlisle NE / Albuquerque, NM 87106

WOUNDIG #4 / $2 ppd
5 1/2 x 8 1/2 - copied - 46 pgs
An amalgamation of stuff, like ways to say "no meat" in about ten languages, stories of Japanese traditions from some students, a roughly drawn cartoon about having a party and one about two kids going to US from Canada, both which I'm assuming are true stories. (MJ)
Kristy Shmisty / 104 Union St / Nelson, B.C. V1L 4A2 / Canada

W.G.O.I.M.P. #8 / 75¢ or trade
8 1/2 x 11 - offset - 28 pgs
What am I supposed to say? I don't know, is this a joke I'm not getting? Much reveling in mall culture, mullets, "Christian music isn't so bad", mullets as wet dream fodder, when your underground discovery goes mainstream. This can't be serious, it just can't.... (TX)
CJ / 488 Green Bay Rd / Highland Park, IL 60035

ZINE CRASH #1 / $2 ppd
8 1/2 x 11 - copied - 100 pgs
This was mostly assembled by whoever showed up at ABC No Rio with material. There's some good stuff like Pirate Comics, working at Wendy's, how to destroy DIY, stuff on sex-crazed Bonobos, etc. There's also plenty of photocopied band photos, poetry, an interview with a cornball metal band and general filler.



Not a bad idea in theory, but in practice, I cannot recommend investing two bucks on this. (JM)
156 Rivington St / New York, NY 10002

ZINE GUIDE #1 / $4 ppd
8 1/2 x 11 - offset - 96 pgs
This is unbelievable, ya gotta get this. It has a million pages of zine listings, with a brief description of each one, a cross reference index with bands (look up the band and it shows which zines they're in), same with people (writers, filmmakers, etc.). Also a record label index. Totally exhaustive and comprehensive, also has some lists, like top 100 bands interviewed, favorite zines. It makes me tired just thinking of the work that went into this. Buy it!! (MJ)
PO Box 5467 / Evanston, IL 60204

MORE LISTINGS

BLACK INK WHITE PAPER #20 / $1 ppd
The Put Outs, reviews and some random wackiness.
1846 B Kenyon St NW / Washington, DC 20010

DISMAL FANZINE #1-9 / 50¢ each?
Tiny little zines of personal writing on playing music, living in the suburbs, the government, vegan recipes, scene reports, etc.
5275 Whisper Dr / Coral Springs, FL 33067

GUMSHOE #1 / 50¢
Dead Beat records and Gameface interviews, reviews and some personal bits about baggy pants, the military and moving.
5500 Prytania St Box 133 / New Orleans, LA 70115

HIGHWAY 666 #4 / $1 ppd or 3 stamps
Interviews with Time Bomb 77, Hell Bender and the Ugly Mugs. A disturbing article about how the editor ends up with asshole boyfriends. Some oi reviews.
Vomit / PO Box 194 / New Hill, NC 27562

HJEH #1 / $1+2 stamps
Hardcore zine with interviews with Endeavor, Ensign and In My Eyes. An article on making CDs.
Braden Govoni / 12722 Bristow Rd / Nokesville, VA 20181

HOW I LEARNED TO DO IT BLOODY MURDER/ $3 ppd
Crazy novel-like zine, with the story of the traumas of a young and fucked up girl. Fictionalized autobiography.
Heather Lynn / PO Box 7023 / Grayslake, IL 60030-7023

JANK #13 / free
Very cool one pager, sleazy date spots, other silliness.
PO Box 791 / Berkeley, CA 94701

KANDY SMACK KIDS #2 / $1 ppd
Articles and rants, an interview with Wormbath.
Brian Singer / 102 Arrowhead Cir / Lansdale, PA 19446

9 YEARS AFTER #2 / ?
Hardcore leaning mini zine featuring interviews with 97A, Bomb Squadron, Breakdown and Fisticuffs along with record reviews.
PO Box 27 / Mohnton, PA 19540

SCHISM #17 / $1 and 3 stamps
The economic situation in Indonesia, the Bouncing Souls, reviews, a comic, the scene, etc. Kinda generic.
928 W Norton Ave #552 / Muskegon, MI 49441

STEINBECK SALINAS MURDER REPORT #3 / $1 a year
A one-page newsletter of newspaper clippings about murder and violence in Salinas, California. Pretty odd, but hey, why not?
PO Box 853 / Castroville, CA 95012

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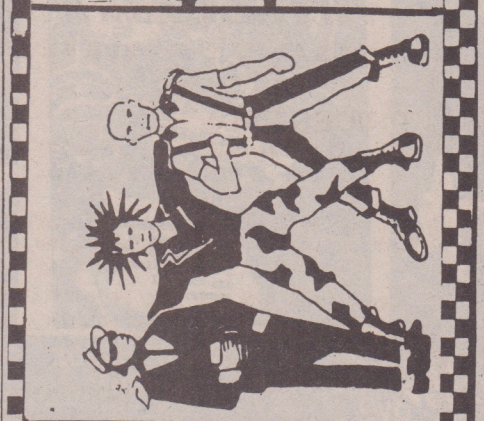

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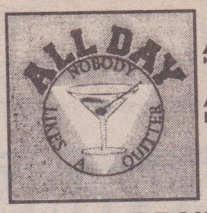

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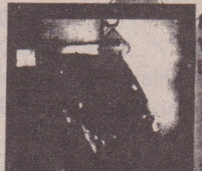

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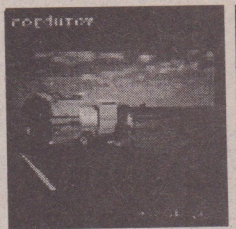

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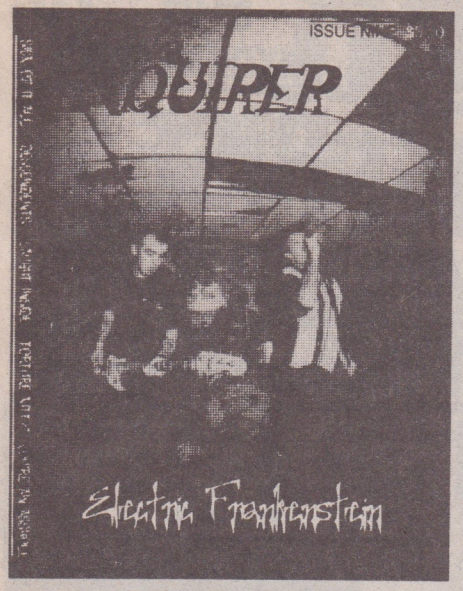

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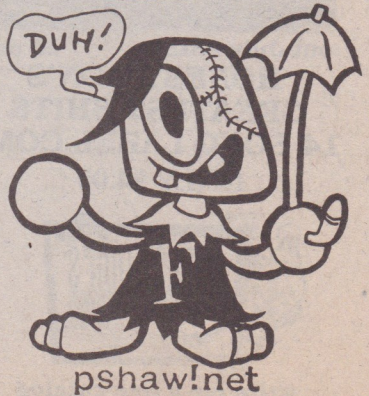

joe's favorite records

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"catchy power-pop-punk among this genre's elite: an enjoyable listen, indeed" -Punk Planet

At the Drive-In CDEP
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"Say Uncle"
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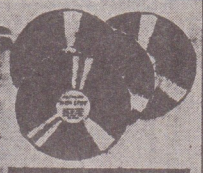

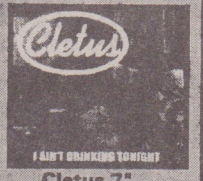

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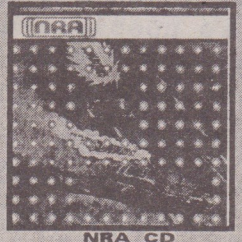

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FALSELY INCARCERATED Italian anarchist looking for people who would record their record collections of early and late 80's hc, punk and oi, have $ or trade. Pen pals welcomed too. Send list, stories photos, bullshit, conspiracies, fantasies, etc. Also looking for Italiano pennaAmic maschio/femminile. Send fotos di complesso, sitta, popolo, penetrante, tatuaggio and anything. Information per viaggi, scrivere inglese to: Pellegrino Severino #270074, 4293 Rt. 47 Box f-1, Leesburg, New Jersey 08327.

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HARDCORE RECORD SALE. Supertouch "What Did We Learn" 7" $10, 7 Seconds "Skins, Brains" reissue $10, Bl'ast "Power of Expression" on Wishing Well $15, Redemption 87 clear $30, Token Entry "From Beneath" $25, "Jaybird" $15, Vision "In the Blink" $ 12, "Guilty by Association" comp, red $15. Call or write Ian at (510) 655-9269 or 4009 Linden St, Oakland, CA 94608.

PUNK ROCK record sale. Fugazi "3 Songs" green, on Sub Pop, make offer, Misfits "Beware" bootleg $15, Rancid "Time Bomb" 7" $10, "Let's Go" 2x10", white $25, OPIV "Plea for Peace" white, original, make offer, bootleg $10, " '69 Newport" $12, SNFU "If You Swear" red $20. Call or write Ian at: (510) 655-9269 or 4009 Linden St, Oakland, CA 94608.

OI! I'D PAY FAIR AMOUNT of $ for anything of Skeptix, Instant Agony, & other rare oi!/streetpunk shit!!! Send me your price list. Jun Kato, 1910 Fieldwood Dr., Northbrook, IL 60062 USA

RECORDS FOR SALE: Japanese punk/hardcore/new wave and rare Japanese press. List at: http://www. bekkoame. ne. jp/ha/lives/jap/punx.html

SKA RECORD SALE. English Beat "Just Can't Stop It" autographed $20, Hoodlum Empire "Jenny Jones" 7" $ 12, Madness "7" $15, Selecter "Too Much Pressure" $15, Skankin' Pickle "Sing Along" green $25, Specials "More Specials" $12, The Wailers w/ Skatalites "Wailing Wailers" original, make offer, "Dance Craze" English issue with Madness, autographed, $20. Call Ian at (510) 655-9269.

FINAL NOISE ATTACK! - Rare hc tape mailorder has new address! We have mega-rare demos/live tapes from Nausea, Oi Polloi, Aus Rotten, Mob 47, Selfish, Forca Macabra, Conflict, Siege, Varukers, English Dogs, etc. Send a stamp for list! F.N.A.! c/o Jun Kato, 1910 Fieldwood Dr., Northbrook, IL 60062 USA

SWEDISH ROCK IMPORTS: Hellacopters, Gluecifer, Peepshows, Puffball, Grinners, Teenage Graves, Rockets, Cry + lots more asskickin' rock 'n roll for sale. Chris Subarton —007 Records / 534 E. 14th Street # 15 / New York, NY 10009 / USA. Send S.A.S.E. for list & clean set of works.

PUNX INVASION! VOL. IX: 47 band compilation tape with full color cover! Ninety minutes of great punk rock from the U.K., France, Sweden, etc. The Casualties, Public Nuisance, The Rickets, Braindance, Spitboy, Los Crudos, Insaints, Final Warning, Aus Rotten, Violent Society, Icons of Filth, Red Flag 77, The Nimrods, Cocknoose, Filthkick, and many more. Only $5 ppd. (US orders only.) Noah Lyon, 67 Barclay Rd. Clintondale, NY 12515 (vol. 1-11 now available).

PUNX INVASION VOL.III: Anti-Climax, Anti-Nowhere League, The Adicts, Action Pact, Erazerhead, The Expelled, Anti-Social, The Sample, Toxic Reason, Armia, Funeral Dress, Execute, Potential Threat, Shitlickers, Social Disease, The Gonads, The Toy Dolls, Ad Nuaseum, Zyclone, Crash, Colrea, Anti-Establishment, Sherwood Pogo, Infa-Riot, Subhumans, MG 15, Poison Idea, Nausea, and many more. 90 minutes only $5ppd. Noah Lyon, 67 Barclay Rd., Clintondale, NY 12515

RETARD RIOT RADIO is five hours of pure punk rock madness every Monday night starting at 9pm on 91.3 fm WVKR Independent Radio (Vasser College) Poughkeepsie, NY. Send us your music and be heard through out the tri-state area on the world's punkest radio show. (After 10pm FCC regulations allow songs with explicit material, so don't worry, all you filthy mouthed yobs will not be censored.) Send records, CD's, and tapes to: Noah Lyon, 67 Barclay Rd., Clintondale, NY 12515

MAXIMUMROCKNROLL music classifieds

WU-BANGERS VOL. I & II Each tape is 90 minutes of Wu Tang Clan freestyles, remixes and hard to flnd b-sides and exclusive unreleased tracks. The RZA, the GZA, Ol Dirty Bastard, Inspector Deck, U-God, Ghostface Killa & the Method Man. Gravediggaz and all types of ill shit compiled by Dr. Ninja the True SoulJah. $5ppd. Noah Lyon, 67 Barclay Rd., Clintondale, NY 12515

SEND $1.00 OR STAMPS for a superduper catalog of underground records, CDs, zines, and more. Mind Over Matter, PO Box 12247, Portland, OR 97212. Check our web site out www.teleport.com/~mindmatr

NEW HARDSHIP 2 song 7" out now on Tombstone Records $4ppd. There's only 200 and all numbered. 10 song 12" still available, now only $6.00ppd. Limited copies left of Hardship/Bastard Children.... split 7" for $3ppd. All 3 $10.00ppd. What a deal for you fast HC lovers! Send cash or m.o. to: Stealth Ordeal Records, 2825 E. Burnside #148. Portland, OR 97214.

GIANT MAILORDER. 1000+ items available. Punk, hardcore, alternative... etc. Send $2 for a catalog. Outside Europe $3. Or visit the website: http://www.inet-images.com/marginal/. Marginal Mail, Postbus 3051, 4700 GB Roosendaal, The Netherlands. E-mail: marginal@concepts.nl

PUNK & HARDCORE VIDEOS: I have the following video masters. I sell for $12 per 120 min tape, postage paid. Either send stamp for list or choose 3 bands and send $12 to: Kevin, PO Box 95516, Seattle, WA 98145: Avail, Bloodlet, Boy's Life, Boy Sets Fire, Promise Ring, Descendents, Get Up Kids, Ink & Dagger, Fugazi, Propagandhi, Snapcase, Skankin Pickle, Trial & many more.

CRAMPS VIDEO COMPILATION #2 - Bizarre Festival 1992, Inner Tube 1981, Urgh! outtakes, After Hours, Night After Nigh 1992, The Tube, Conan O'Brien, more! 2 hrs. TDK-EHG, $20 money order. Jim Russo, 7314 Rockwell #2, Phila. PA 19111. American format only!

SEX PISTOLS VIDEO compilation: John Lydon Late, Late Show 1997, MTV Studios, Letterman 1996, Phoenix Festival 1996, CNBC Time & Again feature. 2 hrs, TDK-EHG. $20 money order. Jim Russo, 7314 Rockwell #2, Phila. PA 19111. American video format only!

COLLECTABLE PUNK RECORDS for trade or sale: Beastie Boys/Rotters/Anti-Cimex/Social Unrest/I Braineater/SOA (green)/Subhumans/Urinals/Crucifix / Young & Useless/Personality Crisis/// I want: Detention/Necros - Sex Drive/Fix - Vengence/Hollywood Squares // ph#(425)774-6229 /Jason: PO Box 2223, Lynwood, WA 98036 USA, e-mail: jxmbwf@aol.com. See webpage: http: // members@aol.com/jxmbwf/trade.html

FASTCORE, HARDCORE, grind, death, metal etc. Any non-melodic bands who have demos send em to "Mosh Of Ass" newsletter. Will come out every two months and will focus on letting people know about new bands. The newsletter will go out with all 625 record orders and will be distro - ed, etc. Write/send to 625 Productions, PO Box 423413, San Francisco CA, 94142 USA (send irc or stamp if you're inquiring about the zine. Bands will of course get a copy)

BAND SEARCHING FOR lyricist. 30+ original instrumentals needing lyrics. Music is somewhat similar to old DOA./ Social Distortion. Contact: Chuck, P.O. Box 666, Greensburg, IN, 47240-0666

COLLECTORS OF PUNK Garage-Wave-Edge store open 6546 Hollywood Blvd #218, Hollywood, CA 90028. Open 7 days 12:00 - 8:00. Call or send wants for mailorder. For list send $2. Buy, sell, trade. 213-467-6990 Fax: 213-871-8637 http:// gemm.com/ s.cgi/stupidrec

ERRRRR!!! (SOUNDS OF TH) Splurge Comp. w/ Ahtio Ethik, No-fi, Sprawl + Anus Grin. 60+ min. cassette w/ stickers and booklets $2 ppd. from: Anti-Everything, 22 S. Mallory St. Apt. #1, Hampton, VA 23663. Bands! Send tapes for upcoming cass. + vinyl projects. (We love noise!) Send SASE/stamp(s) for real junk mail. Soon: Netenyahoo + Hello Kitty Skulls.

RARE PUNK VINYL SALE: Huns - Busy Kids 7" test press; Nervebreakers - Politics 7"; Big Boys - Cafe... LP; Hot Box #1 7" with Legionaire's Disease, Really Red and the Hates; Live at Raul's - both the 1979 and 1980 LPs; Jerrys Kids (pre-Scratch Acid) LP; Mystery Dates - 1st EP; and lots more... Will trade rare vinyl for current gig flyers. Send $1 for catalogue: Axis Records / Box 33033 / Austin, TX 78764. phone (512) 445-6423

RECORDS WANTED: v/a Underground Rockers LP (Link 53), Faction - No Hidden Messages LP (any press), v/a Best Punk Rock in England, Son CD, Avengers CD, Pegboy - Fields of Darkness 7", Leatherface - Smokey Joe 12", Stiletto - Blame It On Youth LP, Crumbsuckers - Life of Dreams CD, v/a Airspace II LP. List wants. UK traders get in touch. Shawn W., 1015 S. 7th St., San Jose, CA 95112 or s1wmc4.hotmail.com

UNSATISFIED BY THE CALIFORNIA rock passed off as pop punk and melodic hardcore these days? The "Chicha" demo by Love Camp 7 has 18 bursts of rockin' fun. US$4 (hidden cash) or A$5 postpaid anywhere. Kelvin Craig / 18 Rhonda Ave / Willetton WA 6155 / Australia

SKELETOR RECORDS has shit out by the Gremlins, Head Lice, and other Chicago bands. Send SASE for a catalog of records, tapes, zines, stickers, etc.... Rock'N'Roll will never die as long as Skeletor is alive!!! Skeletor Records / 11161 Trumbull / Chicago, IL 60655-3528

HOME TAPING is killing music...so lets trade compilations. Your 90 minute tape gets one from me. PS- baggy pants suck-go buy some levis. Jon Esworthy, 408 11th St., Altoona, PA 16602

ATTENTION BANDS!! Sick and tired of shitty LA shows? Look no further! LA's only true all-ages venue is open! Bollocks has hosted the Business, Snap-Her, Stitches, US Bombs, Criminals and more! Show & booking info @ 562-988-0622. Shows happen Fri-Sun.

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PLEASE SELL ME your out of print and first pressing Crimpshrine records. Also looking for Pinhead Gunpowder's "Trundle" EP on No Reality and non-Lookout! Fifteen LPs. Name your price. Jerry / 910 Canadian / Houston, TX 77009

PLUNKET BOYS ('81) / Vicious Circle ('83) N.Z. 5 song split 7" EP from these 2 early N.Z. street punk yobbo bands. 200 copies only. Send $5.00 US$ ppd airmail to: Simon Kay, 36 Barlow Pl, Brikenhead, Auckland 9, New Zealand. Or e-mail me for a distributor in your country. E-mail: crawl@ihug.co.nz

VIDEO WANTED! The Damned, 1997-1998, U.S. tour, The Clash, 1979-1985, Red Rockers, 1983-1985 ("China" hit!), The Cult, 1985. Fuzztones, Dickies and the Nomads. Write with info to: Cyril Ruth, 3520 N Woodland, Metairie, LA 70006.

ST. LOUIS HORROR-CORE - Necro-creep. Eerie and original hardcore/punk/thrash with the horror influence. Tapes - $5, videos - $8, Creep Club (stickers, info, brains, blood, etc.) - $1. Also interested in buying/trading comics and horror stuff. #3 Norshire, Hazelwood, MO 63042

LOST SOULS LISTEN to Geeking Dream by the PIMPS includes "K-9 Christ", "My Dad Smokes Crack", "Strap-On Sally" on cassette. Whoremongers dying in the street. Only $4 send to: CNF PO Box 9152, Virginia Beach, VA 23450

EUROGRESSION (rec'd by Steve Albini), F-13: (trashy, bluesey, garage punk ala the Misfits), Blastoid: (psychobilly surf rock), 7" split single w/ Eurogression & Winter Death Club, HCPunks (w/Cletus), the Cigs, Desaru, Tasos and more. SASE for catalog. All cd's $10ppd/$4 7"'s. Street Records, PO Box 1356 Folly Beach, SC 29439 (843)588-4024/6030 fax. Dist by Southern and Avant Garde.

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UK, EUROPE, JAPAN...Need places to stay and ideas of where to go. Also places to play as a band. Into old punk and 60's garage. Kate, PO Box 4054, Carlsbad, CA 92018-4054, USA.

INCARCERATED IN TEXAS. I am lonely and seeking female pen-pals only. World-side. I am a traditional, non-racial skin who likes oi, ska, punk, classic rock, motorcycles, and lifting weights. Kevin Jenkins, #769939-F4-52, Dominquez Unit, 6535 Cagnon Rd., San Antonio, TX 78252.

NEW RUMPSHAKERS ZINE - out now - 112 offset pages featuring the mothers of members of 25 ta life, Sick of it All, Promise Ring & Black Army Jacket. Also featuring: Devoid of Faith, Lifetime, Converge, CR, Piebald, Endevor, One King Down, Pulley and a big record giveaway! $3 US / $5 world - Eric Weiss; 72-38 65 Place; Glendale, NY 11385

GULF COAST ZINE (AL, MS, FL) wants demos, interviews, bands, info, or donations. Will contain comix, music (emo, hardcore, garage, oi) & columns. No Longer Silent c/o Derek, 8325 Lott Rd., Wilmer, AL 36587-9559.

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STAY ALL OVER THE WORLD FOR FREE. The World for Free was started-by a touring band to help with accommodations in people's houses.Since then it's grown to over 250 members. You don't have to be in a band! If you like people more than hotels, find out about THE WORLD FOR FREE. For information write to: THE WORLD FOR FREE, PO Box 137-M, Prince Street Station, New York NY 10012, USA. Email: twff@juno.com or via the web: http://www.freeyellow.com/members2/seidboard/twfhome.html

ARE YOU READY TO ruck? I've got a zine in the making by and for skinhead and punk girls - it's what we like! Part streetrock, part streetfight, parts tricks, the tips and glorious tales. Also interviews and reviews. Do you want to participate in fantastic fun? Send to: PO Box 8215, Portland, OR 97207-8215

TIM YOHANNON REST IN PEACE. I met Tim, like other thousands. Tim was not only friendly but punk as fuck. The MRR staff can return the favor and run the zine as he would have run it. Amen. - CH

BOOKS, PATCHES AND RECORDS for sale. Patches of bands like: His Hero Is Gone, Locust, Detestation, Schwartzeneggar, Charles Bronson...are high quality and inexpensive...a few records are available too. Political/Informational books available too! For a catalog of a complete list of items and prices please send an SASE to: Rocky Griste, 942 Shaw Dr, Key Largo, FL 33037.

OI! OI! I'M SO FUCKIN' BORED and lonely as fuck. A Japanese punk from Chicago area. I'm into oi!/streetpunk/crust/anarcho h.c.. Is there any rad punk chicks (guys are o.k. too) who can get me out of my shitty life!? Any punks from Chicago area, let's have a cool, punky relationships together! We can hang out and shit. Write or call me, you ramen eater!!! Jun Kato, 1910 Fieldwood Dr, Northbrook IL 60062.

WANTED PARTICIPANTS for second "Twilight Trash" amateur film fest Berlin-Ghent(B). Send PAL-VHS video of personal creations or low-budget trash to: Jan Gaudissabois, Alt Moabit 44, 1055 Berlin, Germany, or write for information; deadline 20/8/98.

GREMLIN ZINE DISTRO is looking for more zines to distribute. We are interested in political/personal zines but if you do a good music zine, we will still distribute it. Send me a sample copy (your latest issue) along with wholesale rates for 15-50 copies. Gremlin Zine Distro/5275 Whisper Dr./Coral Springs, FL 33067. Our mailorder catalog is not out yet, but we will distribute your zine at shows in our area.

JENNIE B. WRIGHT: been missing you all this time. Where is my friend now? If anyone can tell me of her whereabouts, please drop me a line. Jake DeRounen, 231 Versailles, Apt. B Lafayette, LA 70501

BORED? Go out and get a cheap tape recorder and record yourself and your friends making noises, screaming, banging on stuff / whatever, etc. Then mail it to me along w/ some art and your address (you'll be very surprised!) Existential Boredom: 22 S. Mallory St. #1, Hampton, VA 23663

HELP! 23 Y/O intellectual atheist punk writer moving from Detroit to San Diego area sometime in the fall. Write me and tell me what's up there. I'll be looking for work and a room to rent. Anywhere cheap and close to public transit is cool. No help needed from fascists, racists, bigots, sexists, patriots, or homophobes. Scott W., 29948 Montmorency Novi, MI 48377

GRAFFITI DEMO'S and text. $1.00. Contact: Tone, 1324 Burdsal Pkwy, Indianapolis, IN 46207.

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ATTENTION SEATTLE/VANCOUVER! Two English punkers traveling would like to meet up / stay with cool folks in and around the Seattle and Vancouver areas (August). We are clean, polite, and honest. David & Hilary / 14 Hornsey Rise Gardens / London / N19 3PR / UK. DS@coolsville.demon.co.uk

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BANDS WANTED for compilation CD's. Punk, Hardcore, Ska and Thrash bands wanted for Loco Diablo Underground CD compilation #3. Send demo's to: Loco Diablo, P.O. Box 332, Thomasboro, IL 61878.

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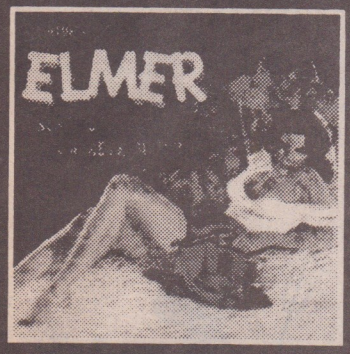

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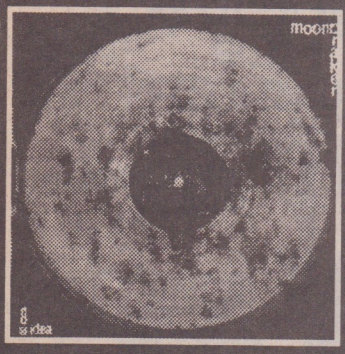

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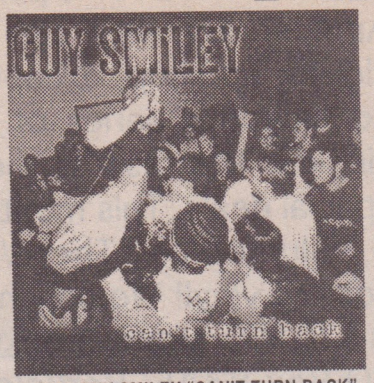

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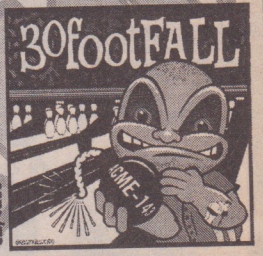

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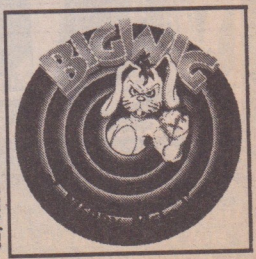

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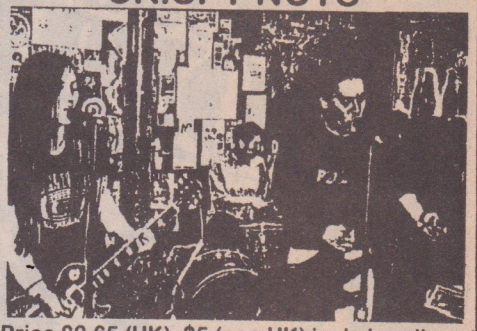

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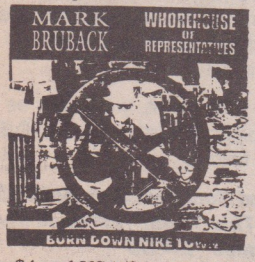

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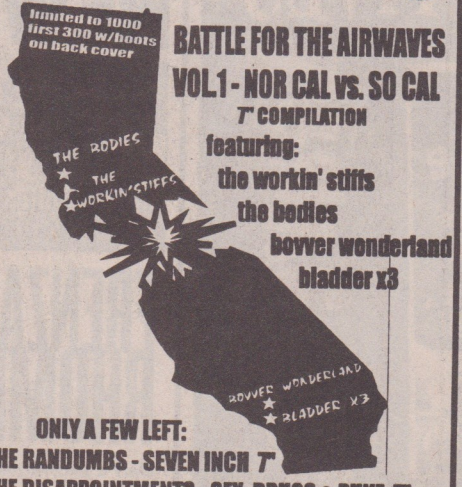

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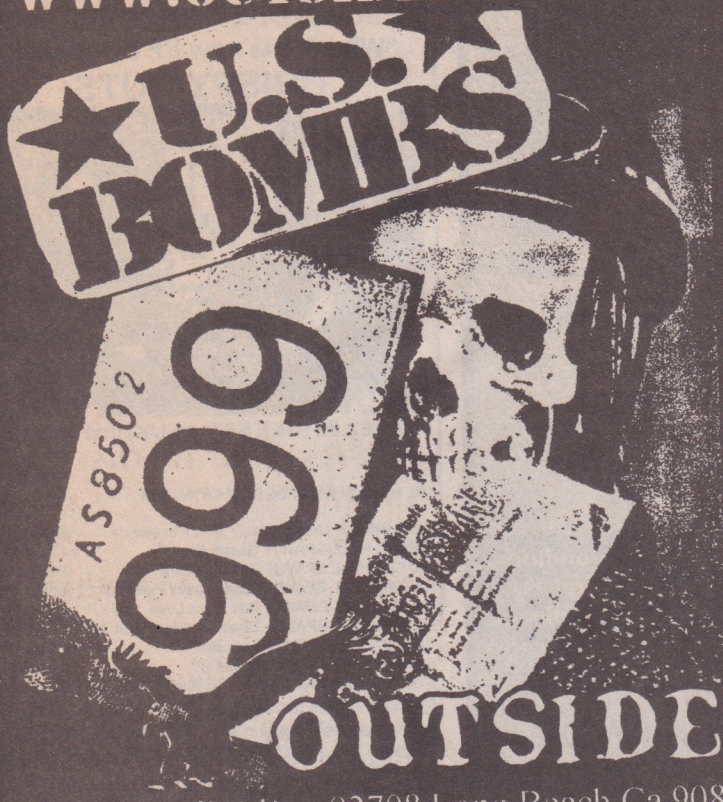

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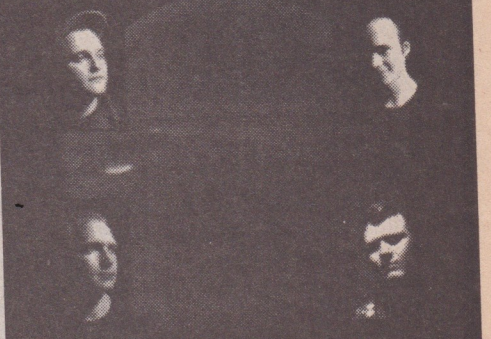

The CONNIE DUNGS

DRIVING ON NEPTUNE

NEW

Kentucky snot-poppers THE CONNIE DUNGS are back with their second big studio album. Recorded at Sonic Iguana studios in Lafayette, Indiana, this pup gets up and goes. Not only does DRIVING ON NEPTUNE flat out rock, it's got a bunch of lyrics by inimitable vocalist Brandon Dung, a true romantic with a small mysogynist streak. This is what pop-punk is all about, if you like stuff like WEASEL, THE QUEERS, THE LILLINGTONS, MTX, THE INVALIDS, CLETUS, and so on and so on, wull this is a mandatory purchase. Excellent stuff!!!

Price is $10.

While you're at it, you might as well load the shopping cart with more CONNIE DUNGS stuff. As follows:

self-titled Compact Disc (ROCKS!!!) $10
"I Hate This Town!" EP (last few!) $3
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split with OP: CLIFF CLAVIN EP $3
split with THE SLOWPOKES EP $3
split 10" with THE AUTOMATICS $8

News flash! I also have a limited number of CONNIE DUNGS T-shirts, in luxurious white with contrasting black printing, featuring art by Brandon Dung. Available in L or XL sizes and priced at $9 a piece.

Add $1 for postage, any sized order.
Add $2 per item for international airmail.
P.S.: I will be gone the month of June.

write for a free catalog!

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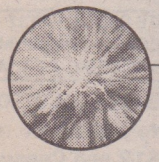

Rupture/Brutal Truth *Kindbud 01* 7" Picture Disc $5 USA/$8 World

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if you write, throw in some fliers and I'll do the same! Bands: If you're extreme and lack melody, send a tape! Thanks to all who helped-Max / 625

Due out for August:
Repress of: No Comply/Christmess EP
Entropy EP
New Titles Devola EP
They Live EP

I'm starting a newsletter called "Mosh Of Ass" that will highlight and review demos Of new bands. Especially looking for International hardcore / death metal / straight edge / grindcore...etc. Only demos are accepted (its for new bands dummy!) So send demos to get reviewed (no noisecore!)

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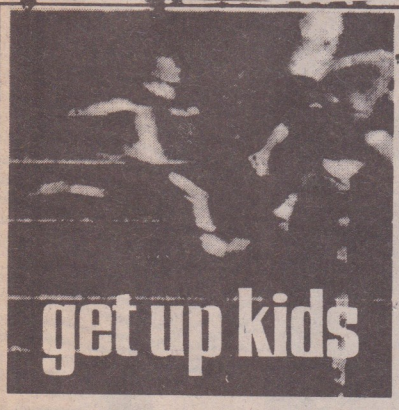

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